

A Course of Lessons in
Public School Music by
Frances E. Clark

given through the
SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

Lessons and Examination Papers
Nos. 51 - 75

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 51

The Divided Beat

In Lesson No 43 we learned that the first note in each measure receives a stronger impulse, or accent, than the others which are used in that measure. To give emphasis by means of accent, lends life and color to our music, and likewise to our speech. The words in our language which are commonly used, are divided into one, two, three, or four syllables, as necessary; those containing two or more being generally accented upon the first syllable. For instance, such words of two syllables, as *mú-sic*, *ác-cent*, *rún-ning*, *tálk-ing*, *síng-ing*, etc: such words of three syllables, as *mél-o-dy*, *béau-ti-ful*, *quí-et-ly*, *rég-u-lar*, *éx-er-cise*, *áp-ple-tree*: and such words of four syllables as *mód-er-ate-ly*, *com-pro-mis-ing*, *béau-ti-ful-ly*, etc., are so accented.

No matter what meter signature is used in our music, whether it be $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or any other, the first note of the measure is accented; or in other words, the bar-line tells us to sing the note following it a little stronger than the other notes in the measure.

To be sure that you thoroughly feel the swing, or rhythm, of these different accents, it is a good plan to try a walking, or marching exercise, counting the steps as follows:

$\left\{ \begin{array}{l} \text{O} \acute{n}e, \text{two}; \text{O} \acute{n}e, \text{two}; \text{O} \acute{n}e, \text{two}. \\ \text{O} \acute{n}e, \text{two}, \text{three}; \text{O} \acute{n}e, \text{two}, \text{three}; \text{O} \acute{n}e, \text{two}, \text{three}. \\ \text{O} \acute{n}e, \text{two}, \text{three}, \text{four}; \text{O} \acute{n}e, \text{two}, \text{three}, \text{four}; \text{O} \acute{n}e, \text{two}, \text{three}, \text{four}. \end{array} \right.$

Strictly speaking, there should be a very slight secondary accent upon "three" in the last group, but this is not always observed.

Sometimes, we may wish to give a very short sound, so that there are two notes to one count, or beat. To illustrate this divided beat, let us walk and count at the same time, giving two counts for each step. Use the word "and" to represent the second count of each step, or the second half of one count. Walk slowly and count "One and, two and; one and, two and;" giving two words to each step.

Sometimes we shall want the short notes in only one part of the measure, so we can march and count "one and, two; one and, two;" or "one, two and; one, two and," according to the location of the short notes in the first or last part of the measure.

If, in three-part meter, the notes are all short notes, we then count "ene and, two and, three and; one and, two and, three and," taking three steps.

If the short notes come only in the last part of the measure, we then count "one, two, three and; one, two, three and," taking three steps.

If the short notes come only in the first part of the measure, we shall then count "one and two, three; one and two, three," taking three steps.

If the short notes come only in the middle part of the measure, we can show them by counting "one, two and, three; one, two and, three."

These short notes are represented by eighth notes in the measure; since the eighth notes are just half as long as the quarter notes; therefore, two will be sung to one full beat. The form in which the eighth notes appear is shown in Ill. N^o 1.

Ill. N^o 1



When we read exercises containing these short eighth notes, two of them are to be sung on one beat, count, or press, and so we must learn to sing them very quickly and smoothly, so that the steady flow of the melody is not interrupted. We shall press only once for the two notes together, because they have, combined, only as much value as one quarter note.

In presenting Exercise N^o 1, or similar material, to the class, look it through first very carefully. Mark the measure in which the eighth notes come, and then, pointing to each of the notes, go through the exercise, counting slowly and clearly, "one, two and; one, two and;" etc. In repeating the exercise, mark the rhythm with the syllable La, as "La, la-la," "La, la-la," etc. Then complete your study of the exercise by singing the notes with their syllable names in strict time.

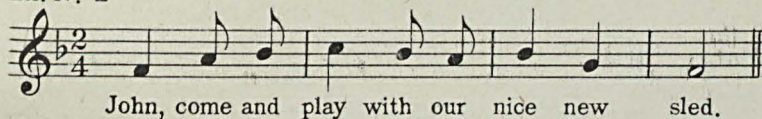
Ex. N^o 1

1 2 & 1 2 & 1 2 & 1 2 1 2 & 1 2 & 1 2 & 1 2

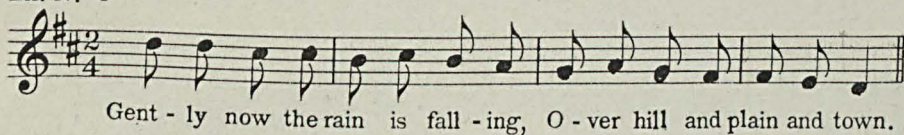
La la-la La la-la La la-la La La la-la La la-la La la-la La

Do do-do Re re-re Mi fa-fa Sol Sol fa-mi Fa mi-re Mi re-re Do

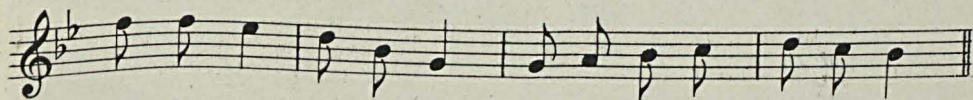
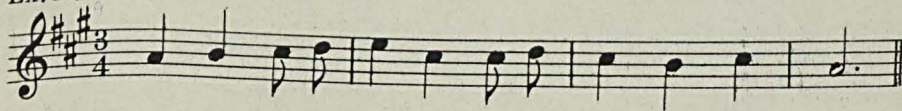
In Exercise N^o 2, read the words aloud, first, in perfect rhythm, scanning them as follows: "John come and | play with our | nice new | sléd." || Now, sing the notes with their syllable names in perfect rhythm, and then add the words to the melody.

Ex. N^o 2

In Exercise N^o 3, read the words, as indicated for Exercise N^o 2, in perfect rhythm, as follows: "Gent-ly now the | rain is fall-ing, | O-ver hill and | plain and town" ||

Ex. N^o 3

The following exercises are to be studied and presented in exactly the same manner. You may either use words of your own invention with them, or they may be sung simply with the syllable names, as in Exercise N^o 1.

Ex. N^o 4Ex. N^o 5Ex. N^o 6

The songs given below are also to be taught in this manner, the accent being properly observed and emphasized, notice in the second one, "The Boy and the Bird," that we have eighth rests as well as eighth notes.

THE SPARROW'S LOSS

H. Von FALLERSLEBEN

Arr. from L. Von BEETHOVEN

Andantino

1. "O spar-row, tell me why you flut-ter round and round your
 Dear child, in yon-der emp-ty nest you see a moth-er's
 2. The boy had tak-en out the birds, and now his heart is
 "I real-ly did not stop to think, dear spar-row, par-don
 nest? You nev-er cease your plain-tive chirp, What
 woe, For some-one stole my bird-lings dear, A
 sore; So home-ward straight he quick-ly runs, And
 me; 'Twas wrong to take your lit-tle ones, And

1. grief is in your breast?"
 (Omit)
 soon is back once more;
 (Omit)
 2. lit-tle while a-go."
 here they are, all three!"

THE BOY AND THE BIRD

J. W. Von GOETHE

C. REINECKE

1. A boy once caught a tom-tit gay, Hm, hm, so, so; And
 2. He laughed a-loud in sil-ly glee, Hm, hm, so, so; Put
 3. The bird flew high and sang for joy, Hm, hm, so, so; And
 in a cage he put his prey, Hm, hm, so, so, Hm, hm, so, so.
 in his hand right clum-si-ly, Hm, hm, so, so, Hm, hm, so, so.
 laughed to scorn the stu-pid boy, Hm, hm, so, so, Hm, hm, so, so.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By *FRANCES E. CLARK*

Examination Paper for Lesson No. 51

Name { Class Letter and No.
 { Account No.

Town..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Discuss the value of accent in music and speech.....

2. Where does the strongest accent come in music?.....

3. Where does the strong accent frequently come in words?.....

4. Give original examples of words of two, three and four syllables, in which the accent comes on the first syllable.....

5. Outline the exercises prescribed in the lesson, for developing the swing or rhythm of 2-4, 3-4, and 4-4 time.....

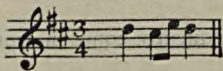
6. Discuss fully the use of the word "and," in counting, and describe the exercise which can be used to develop the divided beat.....

7. What is the relation of the eighth note to the divided beat?.....

8. Explain how to count the measure given below.....



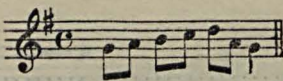
9. Explain how to count the measure given below.....



10. Explain how to count the measures given below.....



11. Give a model lesson on the exercise in the staff below, showing how the rhythm exercises and the divided beat should be presented.....



12. Write two original exercises which use the divided beat; write one in 2-4 time and one in 3-4 time.
13. Which of the two songs given in this lesson have you memorized?

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

14. If you are teaching in the Third Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammer Grade teachers only, should answer the following questions:

15. a. Explain fully the manner in which you presented the subject of the divided beat to your class, after studying this lesson.
- b. Describe in detail the rhythm exercises you have used in connection with this study.
- c. Do you find that the class has any difficulty in learning to sing the divided beat?

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

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A COURSE OF LESSONS IN
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Lesson No 52

Song Material for Third Grade

By the time the Third Grade is finished, the children should have studied thoroughly all of the songs and exercises in the Primer, or First Book of the music course prescribed by your School Board. The Primer of almost any of the courses, or sets of music books now in general use in the public schools, studied in connection with these lessons, will supply ample material to enable the children to read both quickly and accurately.

The choice of songs should to some extent follow the season; that is, the children will best enjoy singing flower songs in May and June; songs of Jack Frost and Santa Claus in the winter time; songs of autumn and the Thanksgiving season in the fall; and songs of the budding plant life in the early spring. Of course, many songs of especial interest, such as flower songs, have such intrinsic value that the children will love to sing them the whole year through; but, in general, the taste and desire for these special songs will, naturally, not reach into other seasons of the year. Patriotic songs are, of course, to be sung at all times, but especially in connection with public days, memorial days, flag days, etc. The first stanza of "America" was memorized in the First Grade, the second stanza in the Second Grade, and now, in the Third Grade, the last two stanzas should be completed.

At the close of the Third Grade, therefore, much time will be required in singing those songs which pertain to the season, and particularly in preparing songs for the closing exercises. There are many simple little cantatas of fairyland, in which the music is not beyond the abilities of Third Grade children. These may be costumed very simply in tissue, or crepe paper, and will lend variety to the school routine. When they are prepared, there may be a special afternoon entertainment to which the parents of the children are invited, and, if for no other reason, this fact alone will make the time well spent.

There are many flower songs by Gaynor and Riley in the "Lilts and Lyrics," published by Clayton F. Summy & Co., and "Songs of the Child World" (Books 1 and 2) published by John Church & Co. All these are excellent for such special entertainments. The bird songs from the same books are also splendid. Some of these have been given in former lessons of this course, and they may be used again and again with much benefit to the pupils.

There are many bright little action songs, cantatas and musical drills which may be used for embellishing the music study. Some of the best of these are found in the catalogue of the Eldridge Music House, Franklin, Ohio.

A beautiful arrangement of recitations and songs for the closing day is found in "Welcome, Spring" by Gaynor and Riley, published by Clayton F. Summy & Co., Chicago. "The Flower Queen," by Barri, edited by Walter Aiken and published by the American Book Co., is also excellent material for the special afternoon entertainment.

The following songs and song stories will give the children great delight. They can be accompanied by short explanatory remarks which will sketch the setting and make the story clear.

SING, SING, LILY BELLS RING

F. J. St. JOHN

Allegretto

1. Sing, sing, Lil - y bells ring! The blossoms are com-ing to town:
 2. Sing, sing, Lil - y bells ring! The blossoms are com-ing to town:
 3. Sing, sing, Lil - y bells ring! The blossoms are com-ing to town:

p

cresc

Daisies and lil - ies and daf - fy-down-dil - ies, Each in a fresh, new gown.
 Lilacs and ro - ses and other sweet posies, Each in a fresh, new gown.
 Pansy and mignonette, mar - i-gold, vio-let, Each in a fresh, new gown.

From "Song Stories for Children" Permission of American Book Co.

PUSSY WILLOWS

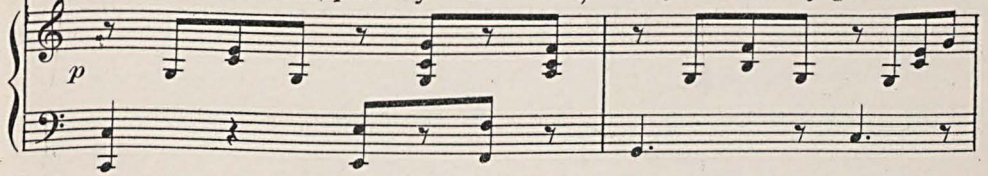
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Moderato

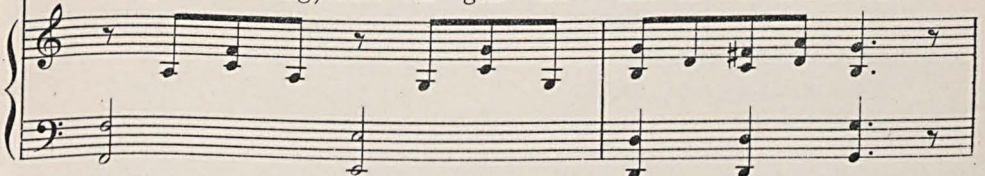
F. J. St. JOHN



1. See the pret - ty puss - y wil - lows, From their hous-es brown;
 2. You are wel-come, puss - y wil - lows, In your sil - v'ry gown.



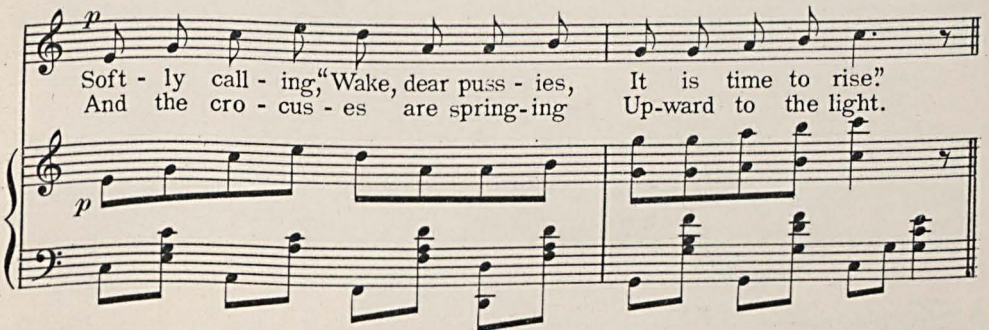
All the win - ter they've been sleep - ing In their beds of down.
 For your smil - ing, cheer - ful glan - ces Ban-ish win-ter's frown.



Now the warm spring sun-shine bright-ens Earth and sea and skies,
 Hark! I hear a blue - bird sing - ing, In his joy - ous flight,



Soft - ly call - ing, "Wake, dear puss - ies, It is time to rise."
 And the cro - cus - es are spring-ing Up-ward to the light.



THE ROBINS AND PUSSY WILLOW*

Wm. HOWARD MONTGOMERY.



1. Two mer - ry lit - tle build - ers Were bus - y side by side. And



one was Rob - in Red - breast, The oth - er was his bride.

2. But gentle Mistress Robin

Was filled with sudden fear;

She heard some children whisper,

"Miss Puss is very near."

3. She listened, faint and breathless,

And wild her terror grew;

So to the slyward branches

With throbbing heart she flew.

4. Her husband quickly followed,

And laughed with all his might;

He knew the funny blunder

That caused her such a fright.

5. Said he, "We're miles from Catville,

And have no cause to fear;

The only pussy near us

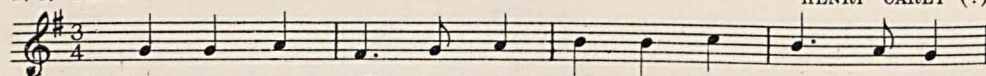
Is Pussy Willow, dear."

The final work of the song study in the Third Grade, should be the thorough and accurate memorizing of the third and fourth stanzas of "America," given below.

AMERICA*

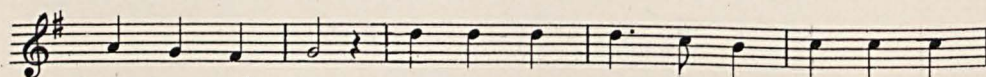
S. F. SMITH

HENRY CAREY (?)

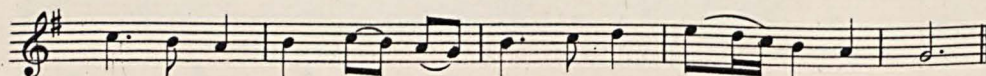


3. Let mu - sic swell the breeze, And ring from all the trees,

4. Our fa - thers' God to Thee, Au - thor of lib - er - ty,



Sweet free-dom's song; Let mor - tal tongues a-wake; Let all that
To Thee we sing; Long may our land be bright, With free-dom's



breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

★ From "Song Stories for Children"

* From "Harmonic Fourth Reader" Permission of American Book Co.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Give an outline of the work which should be accomplished by the singing class, by the end of the Third Grade.....

6. What in general will be the character of the songs at the end of the year in the Third Grade?

7. What is the benefit to be derived from the afternoon entertainment in the school room? Discuss fully.....

8. Give a typical program for such an afternoon entertainment.....

9. Give a list of the song material available for Third Grade.....

10. a. How many stanzas of "America" should the children be able to sing at this time?.....

b. Discuss the importance of this.....

If you are teaching at the present time, answer the questions below which pertain to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

11. If you are teaching in the Third Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

12. a. Give an outline of the song material which is used in your grade.....

b. What Cantatas, or afternoon entertainments have you given?.....

c. Have you found that the children respond more quickly to appropriate songs of the seasons, than to those which can be sung all through the year?.....

d. Can your class sing the four stanzas of "America" from memory?.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

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A COURSE OF LESSONS IN
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Lesson No 53

Review Preliminary to Fourth Grade Work

The situation which confronts the teacher of music in the Fourth Grade will vary considerably, the work to be done depending entirely upon whether the children have had systematic work in the grades below. One condition which you should bear in mind, is that the fundamental principles must certainly be worked out if there has been no previous study, or only a small amount. If this condition confronts you it will be necessary to begin at the beginning with the rote songs and ear training, following the course of study outlined in these lessons, from the First Grade to the present time. The material, of course, will be presented in a different way, suitable to the children of the advanced class, but the actual steps must be thoroughly established before the teacher can hope for satisfactory work in the advanced Grades.

The first work will, of course, depend upon the condition of the voices in the class. If the voices are untrue, if there has been but little ear-training, and if the children have had no experience in singing songs, then we must, first of all, teach them by rote a half dozen little interesting songs. Follow the usual plan of teaching the rote song, as explained in earlier lessons of this Course; that is, tell the story of the song, and develop the thought contained therein. Then sing the entire song for the class once, and again a second time, with the children humming. Let the children hum two or three times while you sing the song, and then sing softly by themselves as many words as they can remember. Let them hum again, listening while you sing the words very distinctly. After this, let the class sing the words alone, while you assist only when they make a mistake. Finally, let them sing the song alone to the best of their ability. The material to be used in these early songs will be either some of the early familiar songs which have already been given in this course of lessons, or those which you consider to be particularly attractive in the course which is prescribed by your school board. They must always be tuneful and bright, with a decided rhythm and interesting words.

If there has not been previous work in tone-placing, begin with the shaping of the mouth for the different vowel sounds, as explained in the First Grade lessons

of this Course. Put much emphasis on the pure enunciation of the vowel sound itself, and have the children imitate very closely your position of the lips. The tone must be placed well in the front of the mouth, and be light, soft and smooth. You will find conditions a little different from those in the previous grades, as there will be some of the larger boys whose voices are beginning to grow hoarse. Insist that they always sing softly. This point cannot be emphasized too strongly in the general class work, but it is particularly necessary for these children.

The next step is the presentation of the scale syllables. If you find that the class is not familiar with the syllable names, you must teach them to use the scale ladder and open note-head drill (see Lessons Nos. 31 and 32.). Teach the intervals from the scale ladder, and give plenty of practice in singing all the easy interval skips.

The staff should be presented in the simple fashion indicated in the Second Grade Lessons of this Course. There should be plenty of written and oral dictation, beginning with the simple diatonic progressions, using later the interval skips, as outlined in Lessons Nos. 37-40 on these subjects. Permit the children to go to the board, and, with their own fingers, write out the scale in various positions on the staff, and, later, write groups of notes and little melodies, as you direct.

The next step will be the reading of notes from the printed page. It will be necessary to begin with simple exercises like those assigned in the Second and Third Grades (see Lessons Nos. 44-46), and gradually develop the children's skill in sight reading from this foundation. Allow them to point to the printed notes on the page and "press" the counts with the finger. This is an aid in concentration, as well as an assistance in developing the rhythmical sense.

In presenting the meter signatures follow the method given in Lessons Nos. 46-48, and make the subject simple and interesting.

This suggestion of simplicity must be fundamental with all of the review work. While there may be a good deal to do, the children will grasp the new ideas much more readily than the children in the lower grades; you will soon find that the music lesson can be made an attractive part of the day's program. However simple the review may be, it must, at the same time, be very thorough.

In meeting the conditions in the class, give considerable attention to the new children who may have joined the grade from other cities or other schools, or from the country or parochial schools where music has not been taught, or if taught, has not been presented properly and thoroughly. These new comers may have been well grounded in other things, but in music they will feel very timid, and may, indeed, be at a loss to know just what to do. For a few days, allow them simply to grow accustomed to their new surroundings, not requiring them particularly to join in the class work. Then, by inquiry and test, try to find out just how far along they are. If they have not had any instruction at all, it will be well to give them special help after school hours. You will find that they can progress more rapidly with individual instruction, and soon you will be able to teach them the scale, and present the

staff in the manner which we have indicated. When this foundation is laid, you may call in from the class some of the children who are the brightest and quickest musically, and make them little helper teachers. Let half a dozen stay after school once or twice a week to teach the new children their songs. This will be a great compliment to the little helpers, and you will find the strangers respond very readily to this additional work. In the little rote songs and reading exercises, let each little assistant drill his own pupil.

The ear training may be helped along by tone matching exercises, like those given in the Kindergarten and First Grade Lessons of this Course. You can suggest these to your little assistants. Let them also use scale syllables, intervals and scale drill. All of this new work for the recruits in the class may be done outside of school time, or perhaps at some special hour when these children may be spared from a recitation. Each teacher will find it possible to fit in these suggestions to her own program.

In the early part of the year, all exercises and songs must be simple until the class is well organized, and the music study is again under way.

Such exercises as the following will indicate to you the kind of material which should be used for the first two months.

1. $\frac{2}{4}$ Bb. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

2. $\frac{2}{4}$ Bb. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

3. $\frac{2}{4}$ Bb. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

4. $\frac{3}{4}$ F#. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

5. $\frac{3}{4}$ F#. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.


6. $\frac{3}{4}$ F#. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

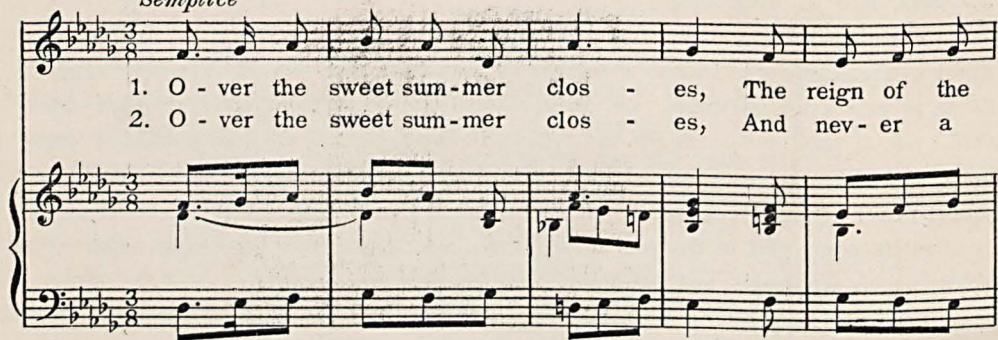
The song "Summer's Over" is very good for the first days of the school year.

SUMMER'S OVER

TENNYSON

FREDERIC A. LYMAN

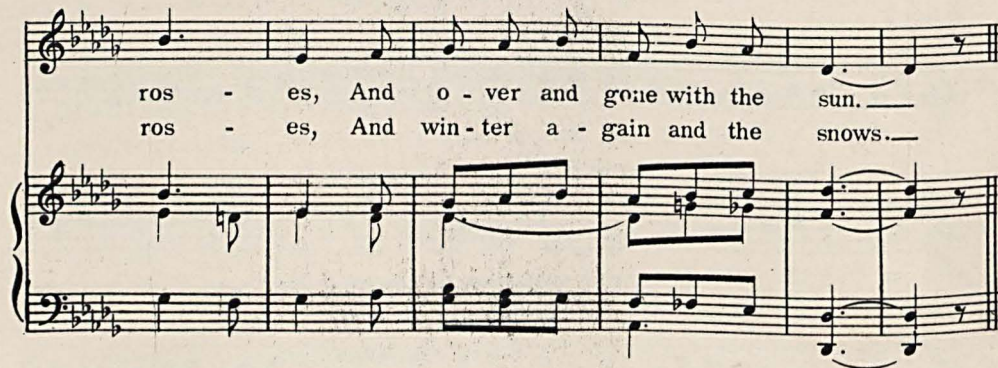
M. M. 120 = 
Semplice



1. O - ver the sweet sum - mer clos - es, The reign of the
2. O - ver the sweet sum - mer clos - es, And nev - er a



ro - ses is done;— O - ver and gone with the
flow'r at the close;— O - ver and gone with the



ros - es, And o - ver and gone with the sun.—
ros - es, And win - ter a - gain and the snows.—

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... Class Letter and No.
Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

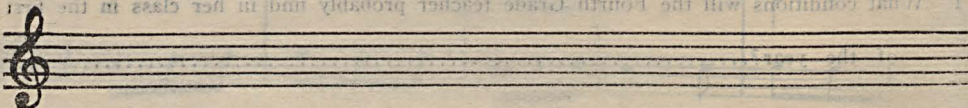
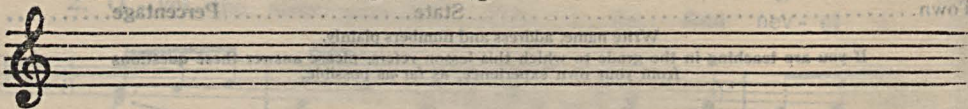
1. What conditions will the Fourth Grade teacher probably find in her class in the first of the year?.....

2. Make a careful outline of the subjects which must be presented, if the training in music has been deficient, in order to get a thorough foundation for the rest of the year's work

3. Explain what is the value of rote songs in this review work.....

4. Explain how the scale and staff should be presented.....

5. Give several exercises, on the staves below, which are typical of those to be used in the early presentation of sight reading.



6. Give a brief model lesson as for this review work, presenting 2/4 meter.....

7. Why must the review be made as simple as possible?.....

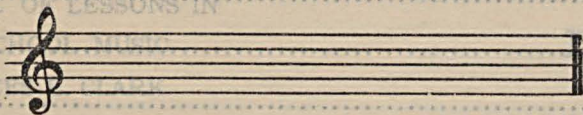
8. What provision should be made by the Fourth Grade teacher for those pupils who are deficient in previous music study?.....

9. Explain how their progress may be helped by pupil teachers from the class. Discuss fully

10. Why must all the songs and exercises, in the early part of the year, be very simple?

11. Write one original exercise which may be used in the review study of the use of

rests



12. Have you memorized the song, "The Boy and the Moon?"

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

13. If you are teaching in the Fourth Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

14. a. Do you have any particular difficulty in adjusting the various degrees of advancement of your pupils?

b. How long does it usually take at the beginning of the school year before you are able to get good class singing?

c. How much time do you allow for review work in the class, and what does this review work cover?

d. Do you use rote songs as the first song work of the year?

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 54

Marking the Rhythm

The review suggested in Lesson No 53 should not be permitted, even in cases where it is most necessary, to continue for more than two or three months.

The children are older and will grasp the facts presented very readily. It may be necessary, for a time, to read from the primer assigned to the Third Grade, but this ground should be covered as quickly as possible, and you should press forward to the regular work of the Fourth Grade, in order to bring your class, and the school, up to the required standard as soon as possible.

Go through the same course in individual work as outlined in Lesson No 47, and be very sure that no child slips through without understanding thoroughly, both what *you* are doing, and what *he* is doing. The teacher should spare no effort to make sure that the topics studied by her pupils are thoroughly understood at every step.

In the Fourth Grade, it becomes necessary for the child to think and feel the rhythm a little more definitely than heretofore. We have studied the subject from the very first in the rote songs, and by pointing to the notes and pressing the finger on the page. This was carried through the Second and Third Grades, and as care has always been taken to sing the songs and exercises in the proper rhythm, a good general foundation has been laid. It now becomes desirable, however, to *indicate* more definitely the time, or rhythm, of a song.

Many devices have been tried by Music Supervisors to indicate the rhythm of songs, and to develop the rhythmic sense in the pupils. The object of these systems is generally to avoid the conventional method of beating time with the hand. While some of the ideas advanced have been unique, they have, in the opinion of the author of this Course of Lessons, all failed to bring the desired result. This result must be to differentiate sharply between the accented and unaccented beats of the measure, and any method which does not accomplish this, fails in its purpose.

Of the many methods of beating time, the one described herein has been found by the writer to be the best, because the most effective. The right arm and wrist of the pupil is placed at rest on the desk, with the fingers slightly curved. The second finger is used to mark the time, and a slight pressure is made with the finger-tip to indicate the beats of the measure. The first finger is the pointing, or working finger of the hand, and is slightly calloused at the tip. The second finger has a soft and sensitive cushion, and a slight pressure with that finger-tip instantly indicates to the mind a slight accent in the voice. The motion required is made from the wrist only. The relation between the finger pressure and the voice accent is exact, and this simple device brings about the desired result of the proper accent on the proper notes.

Chief among other methods which have been used is that of tapping the rhythm on the back of the book with the first finger. This is imperfect, since there is no distinction between the accented and the unaccented beat. The slight pressure with the second finger brings a much better response. In using this method of counting time, no sound should be heard. If there is a slight noise, you will know that some child has made a stroke with the finger nail. This conveys no meaning of accent to the mind, and is therefore worse than no motion at all. The movement of the hand and arm required by the finger pressure, is so slight that it does not distract the child's interest from the reading, but rather aids him in keeping up the proper tempo and rhythm. The writer of this Course of Lessons has found, in her own prac-

tice, that beating of time with the hand should be begun in the latter part of the Third Grade, by means of note-pointing and finger pressure, carried through to the Fourth and Fifth Grades, and dropped, as completed, in the Sixth Grade.

The following exercises indicate the kind of work which should be given at this point. They may be used as reading exercises, and at the same time as material for practice in marking the rhythm.

THE BIRDS

ALFRED SCOTT GATTY

1. "O lit - tle bird up - on the tree, What will you sing to - day? Now
2. That lit - tle bird up - on the tree, Then sang both loud and clear, "Tho'
3. "Tho' win - ter is a drear - y time, And cold and frost I dread, And

spring has gone, and sum-mer gone, And swallows flown a - way, Full
 spring has gone, and sum-mer gone, And win - ter draw-eth near, I
 hard it is when snows lie deep, For bird - ies to be fed, I

of re - grets your song will be, A sad and mourn-ful lay."
 sing of hope, for well I know, They'll all come back next year.
 cheer my - self with this glad thought, There's springtime on a - head."

The song "The Boy and the Moon" is particularly attractive, and one in which there is more than the usual interest. It is written in the old Gaelic mode, beginning on Re, or the second note of the scale. It will be interesting to review Lesson No. 26 in this connection.

THE BOY AND THE MOON

Trans. from FROEBEL by
EMILY HUNTINGTON MILLER
M. M. ♩ = 80

OLD GAELIC SONG
Arr. by F. A. LYMAN

Tenderly

1. Pret - ty moon, your face I see
2. Yel - low moon, so bright, so near,
3. Bring the lad - der strong and new,

Just a - bove the gar - den tree; Are you smil - ing
In the sky so soft and clear, I can al - most
Now I know what I will do; I will climb and

now for me?_ Moon, so bright - ly smil - ing!
reach you here_ Moon, so soft - ly shin - ing!
sail with you_ Moon, so slow - ly sail - ing!

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 55

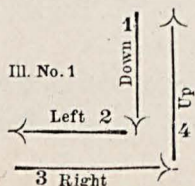
Marking the Rhythm (Continued)

One of the difficult problems which confronts the teacher of music in the grades is training the class to beat the time with the hand. This involves the same principles as marking the rhythm, but, whereas we use the method described in Lesson No 54 primarily to mark the accent, we are now met with the necessity for establishing a clear and definite system of marking time, in every possible division of the beat.

In teaching the beating of time with the hand, it will economize effort if you "take the bull by the horns," as it were, presenting the subject as if it contained no difficulties whatever. If you explain it clearly at the very first, and show the children with your own hand exactly how it should be done, a large percentage of them will beat time correctly from the very start. However, you will find that there are always a few awkward ones who cannot control the motions of their hands with exactness, a few laggards whose reactions are slow, or even some who are not attentive, and who insist on looking at you, instead of watching your hand and following the the motions you make. If the children are permitted to do it incorrectly even for a day, you will find it extremely difficult to overcome their mistakes. It is better to work slowly, than to take time later to correct errors which are very difficult to eradicate, when once made.

You should learn to beat time with the left hand, so that, as you stand in front of the children, it will look correct to them, and they can follow your motions exactly. Whether you use the right hand or the left, you must reverse the motions made by the class; thus, when you say "left," you, yourself, must move your hand to the right; when you say "right," you must move your hand to the left. This may be a little confusing at first, but by practicing persistently, and before a mirror you can soon accustom yourself to these motions.

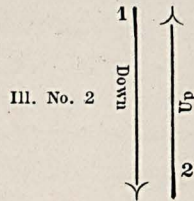
In four part ($\frac{4}{4}$) rhythm the motions are down, left, right, up, for the counts 1, 2, 3, 4. They are shown in Illustration No.1, where the arrows indicate the direction in which the hand moves.



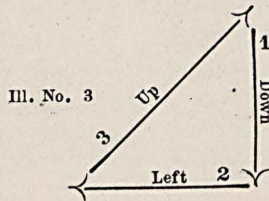
See that the children take the position described in Lesson No 54, with the forearm and wrist resting lightly on the desk. The hand is raised from the wrist three or four inches, waiting to begin. At the command, the hand descends, and the second finger should press firmly on the desk for "down," skin lightly over the desk for "left" and "right," and lift sharply upward on the word "up."

After you have satisfied yourself that the children understand the motions thoroughly, and are not apt to become confused, you may begin the exercise by counting slowly, as follows:- "Down," and see that the finger of every child is down on the desk; "left," see that every finger moves to the left and stays there, without lifting; "right," see that every hand moves to the right and remain quiet, without wavering; at the word "up" see that the hand rises sharply upward as far as possible, without moving the forearm. Now count again slowly, and watch carefully to see that every child responds instantly to each command: "Down, left, right, up, Down, left, right, up." With sufficient practice, it soon becomes a jolly game to make the motions entirely in unison. Count slowly, and emphasize the counts with sufficient distinctness so that all the children feel the rhythm at the same moment.

In two part ($\frac{2}{4}$) time, the rhythm is more simple, and the motions are merely "down" and "up." The movement of the hand is shown clearly in Illustration No 2. The rhythm should be clearly marked by making all movements sharp and definite.



Three-part ($\frac{3}{4}$) rhythm is indicated by the motions "down," "left" and "up." On the latter count, we simply make a diagonal movement toward the point at which the hand begins to beat time. This is shown in Illustration No 3. After practice with four-part rhythm, the motions for two-part and three-part will be found comparatively simple.



When this preliminary practice is completed, it is well to sing a familiar song in $\frac{2}{4}$ time, and permit the children to beat the time. Since they know the song, full

attention may be given to the motions of the hand. While they are singing, you should go to the side of the room and look across the rows. In this way you can find out who are making mistakes. Search also for those who are doing it well, and when you find a group of eight or ten who can mark the time successfully, ask them to stand and show the class how nicely they can do it. Now, try to find another group who can do it as well, and, finally, give individual help to the few who seem to have no sense of rhythm whatever. You will soon find that the class is making rapid strides in this quite difficult subject. A little time spent at the beginning will save a great deal of work later on.

Review some easy exercises and sing a familiar song in $\frac{2}{4}$ rhythm and let the children beat the time. Review a simple exercise in $\frac{3}{4}$ time, allowing the children again to indicate the beats. Sing a new exercise in $\frac{3}{4}$ rhythm, beating the time. Sing a familiar song in $\frac{4}{4}$ rhythm; review a simple exercise of the same kind, and read some new exercises in $\frac{4}{4}$ time. In all of this work, the children will, of course, sing and mark the rhythm at the same time.

Now take up those exercises which formerly seemed difficult. Let the children beat the time while you sing, then let them both count and sing. Follow this by simple exercises in all three kinds of time. There is no necessity for dwelling long upon the two part rhythm, before beginning the three part, or the four part. The last two may follow the first very closely.

This method, if properly and thoroughly taught, will bring to the class an absolutely perfect sense of rhythm. There will be no dragging or lagging in the class work, and no haphazard singing, but all will sing together with remarkable precision.

Such exercises as the following may be taken as a type of the material to be used in teaching the class to beat time, as outlined in this lesson.

1 $\frac{2}{4}$

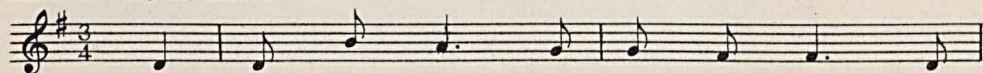
2 $\frac{3}{4}$

3 $\frac{4}{4}$

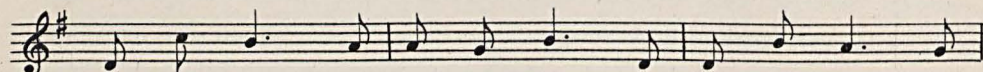
The songs "October" and "The Squirrel" can be used at the appropriate time in the school year.

OCTOBER

Author and composer unknown



1. Oc - to - ber's woods are bare and brown, Oc -
2. They're bring - ing in their win - ter's store, For
3. Come let us to the woods a - way, And



to - ber's leaves are fall - ing down, And brown nuts cov - er
when the wild winds rave and roar, With - in each safe and
sly - ly watch them at their play; Then 'neath the sha - dy

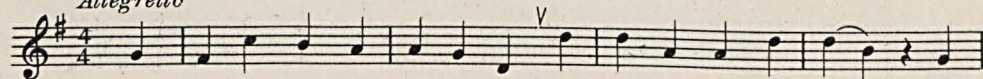


all the ground, While mer - ry squir - rels scam - per 'round.
co - zy nest, They'll set tle down for win - ter's rest.
trees we'll rest, In all their au - tumn splen - dor dressed.

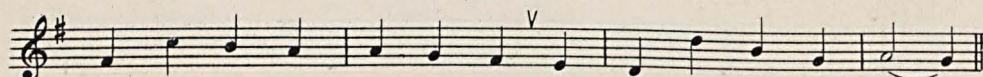
THE SQUIRREL

From "WELL PRING"

Allegretto



1. The squir - rel has - tens to and fro, With wal - nuts and with corn, His
2. The hap - py har - vest time, he knows, Will ver - y soon be past; So



store to fill, ere comes the snow, And au - tumn fields are shorn.
gai - ly at his work he goes; Cold win - ter's com - ing fast.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 54

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. How long should the review described in Lesson No. 53 continue?.....

2. What is the new topic which is taken up in Lesson No. 54?.....

3. What general foundation has been laid for the study of rhythm?.....

4. Why is it necessary to indicate, in some visible way, the rhythm of songs and exercises?

5. What is the characteristic of the methods of beating time in general use?.....

6. Wherein do they fail to secure the desired results?.....

7. Describe *fully* the method of beating time given in this lesson.

8. Wherein is the advantage of this method over others? Discuss fully.

9. Why is the method of tapping the first finger on the back of the book an imperfect way of beating time?

10. What grades should use the beating of time with the hand?

11. Describe the musical effect, or quality, of the Gaelic mode in which the song, "The Boy and the Moon," is written. Compare with our minor mode.

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

12. If you are teaching in the Fourth Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

13. a. Describe the method you have used in your class work for marking rhythm.....

- b. Give a report of the success you have had with your method.....

- c. Compare with this the results obtained after using the methods described in this lesson

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 55

Name..... { Class Letter and No.
Account No.

Town..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1 Explain the difference between the principle described in Lesson No. 54 and that treated in this lesson, with regard to marking the time with the hand.....

2 Why is it necessary to have a system which can be used in every possible division of the beat?.....

3 How can the teacher make this subject simple and easy for the class?.....

4 Why is it difficult to overcome errors in this system of beating time, after an incorrect beginning?

5 (a) Why is it important that the pupils should have a model for their work, in the motions of the teacher?.....

(b) In what way should the teachers motions be altered, when presenting the subject to the class?.....

6 What are the four motions made for counting 4/4 time?.....

7 Describe carefully the way in which the pupils are to mark this rhythm on their desks.

8 What motions are used for 2/4 time?.....

9 What motions are employed for three part rhythm?.....

10 How can the teacher detect the pupils' mistakes, while they are learning to count time?

11 Outline the course of instruction (exercises, songs, etc.), which should be used by the teacher, in teaching rhythm.....

12 What should be the result of careful work in teaching this system of marking time?

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

13 If you are teaching in the Fourth Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

14 (a) Describe fully the method which you would use with your class, in case they have been taught to beat time incorrectly.....

(b) Give an account of the system previously used in your grade, and the methods which you would employ in establishing the system outlined in Lesson No. 55.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

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A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 56

Counting the Divided Beat

We have studied the divided beat in songs and sight reading exercises, and have indicated the rhythm by marching and counting the time. We come now to the more difficult work of singing the divided beat, and, at the same time, marking the rhythm with the hand. If the lesson is presented in the following manner, the teacher should get good results.

Now, children, let us sing the scale downward, from the Do on the fourth line of the staff. Instead of singing one note to each step of the scale ladder, we are going to sing two Do's, two Ti's, two La's, etc.. We will sing each of these two notes on one beat; that is, there will be two notes on the down beat, and two on the up beat. It will sound like this. (*Teacher and then the class sings as in Ill. No 1.*)



Now, this time let us sing every other beat with one note, and the alternate beat with two short notes. Thus, we will sing it. Do Ti-Ti, La Sol-Sol, etc.. (*Teacher and then the class sings as in Ill. No 2.*)



Now, let us turn it around the other way, and sing two short notes and a long one, like this: Do-Do Ti, La-La Sol, etc.. (*Children sing as in Ill. No 3.*)



This time we are going to vary it even more, and we will sing four short notes on two beats, and one very long note on two beats also this way: Do-Do-Do-Do Te-e, La-La-La-La So-l, etc.. (*Children sing as in Ill. No 4.*)



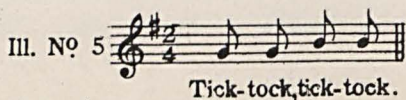
Now, let us try to imitate the clock, and see if we can find out in what rhythm it ticks. We know the clock says "tick-tock," "tick-tock," and we find that we can beat time with it. (*Teacher counts eight measures, saying "tick-tock" on the down beat and "tick-tock" on the up beat.*) Now, let us all try to imitate the clock in this way. We will say "tick-tock" when the hand goes down, and "tick-tock" when the hand goes up, for eight measures. (*Children beat time with the hand, saying "tick-tock" "tick-tock," as indicated, continuing for eight measures.*)

Next, let us try to learn what the little rain drops on the window say. If we listen, we shall hear them say "pit-patter," "pit-patter." Let us count time while they say it, thus: (*Teacher beats "down," "up," and says,*) "pit pat-ter," "pit pat-ter."

Now the rain changes to "drip-drip drop," and this is the way we count it. (*Teacher beats "down" "up" and says,*) "Drip-drip drop" "drip-drip drop."

Now let us listen to the old rooster, and count while he says his "Cock-a-doo-dle-doo." We count it this way: (*Teacher beats "down" "up" "down" "up" and says,*) "Cock-a-doo-dle - doo," "Cock-a-doo-dle - doo."

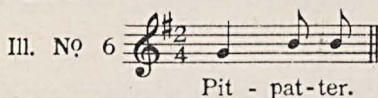
I wonder if we can find out what kind of notes we must use to write out this new kind of rhythm. Let us draw the staff and put in the clef, and write $\frac{2}{4}$ for our meter signature; this is in preparation for writing out the notes. Now, if we want to write notes to represent the "Tick-tock" of the clock, how would we write them to sound like "tick-tock" on the down beat, and "tick-tock" on the up beat? Notice that there are two words for each beat. What kind of notes would we use? (*Child answers, "eighth notes."*) Why, eighth notes, of course, and they look like this. (*Teacher writes as in Ill. No 5.*)



And now for the "pit-patter" of the rain. How shall we do this?

(Teacher counts the phrase and shows that there is one long note and two short ones to each beat. A child answers, "one quarter and two eighth notes.") Yes; that is right. We will write one quarter and two eighth notes, like this.

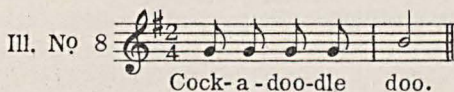
(Teacher writes as in Ill. No 6.)



How do we count the "drip-drip drop?" (Child answers "two eighth notes and one quarter note.") Yes, there are two eighth notes and one quarter note. (Teacher writes as in Ill. No 7.)



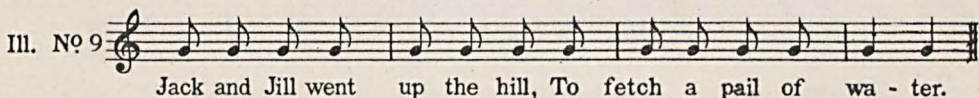
And how many notes for "cock-a-doodle-doo?" (Child answers "four eighth notes and a half note.") Yes; that is right, there will be four eighth notes and a half note. (Teacher writes as in Ill. No 8.)



Now, let us try to make up some little tunes and write them out in this new way. I will write on the board a rhyme you all know.

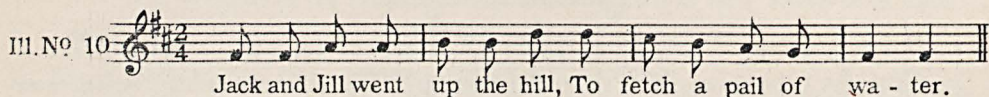
"Jack and Jill went up the hill,
To fetch a pail of water."

Class, you may read the words aloud, and now, once again. (Children respond.) Where are the accented words? (Class reads again with stronger accent.) Now, make a motion with the hand when the loud words come, or rather, do it just before we say them. John, you may come and mark these bars in the verse on the board. (John does as directed and finds there are four measures in the rhyme. The teacher then asks.) How many measures are there? How many syllables in the first measure? How many notes must we have, then? How many syllables in the last measure and how many notes in it? (The children answer each question accurately, and the teacher writes notes as in Ill. No 9, to represent their answers.)



Now, who can sing a tune for these familiar words? Mary, you may try. (Mary sings her own melody.)

That is very good. Now all may sing Mary's tune just the way she sings it. (*Children sing as Mary writes as in Ill. N^o 10.*) What are the notes? Give the syllable names of the notes which Mary has just sung. (*Children respond.*) Let us now put the bars where the words make them come, and then we will sing it again, beating time. (*Children write and sing as in Ill. N^o 10.*)



After such a drill as this, you should turn to some easy exercises containing the divided beat in $\frac{2}{4}$ meter, and have the class sing them at sight. Develop the divided beat in three part and four part time, in the same way that you did the two-part meter. Use the scale as a melody and sing it in the different rhythms, putting the shorter notes on various counts of the measures. A little experimenting on your part will show you a great many ways in which this can be accomplished. With thorough drill of this kind, it will be easy to develop skill in reading and counting the divided beat. Study many exercises and songs which involve this rhythm, and you will find, if the subject is presented in the proper way, that you will have very successful results.

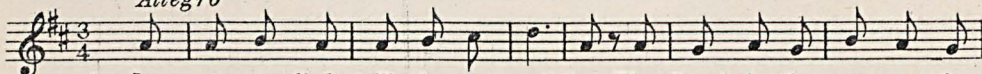
We thus find that we have followed the perfectly natural method of developing the divided beat. We first learn to beat the time with words which require a given rhythm. We follow this by writing a measure on the blackboard which will represent the same swing or rhythm, containing notes of various time values. This preparation is followed by reading at sight those songs and exercises which contain the divided beat. If this method is thoroughly carried out, you will find that the class has no difficulty in singing and counting correctly in perfect time and rhythm, exercises which contain the divided beat, in two-part, three-part or four part-meter.

The song "The Snow Bird" will bring great delight to the children in the winter time.

THE SNOW BIRD

HEZEKIAH BUTTERWORTH
Allegro

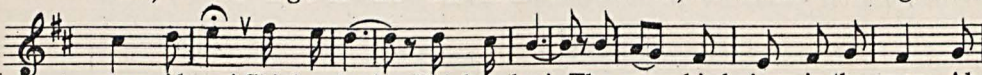
M. B. WILLIS



1. In ro - sy light, trills the gay swal-low, The thrush in the ros-es be -
2. The blue mar-tin trills on the ga-ble, The wren in the bird house be -



low, The mead-ow-lark sings in the mead-ow, But the snow-bird sings in the
low, On high in the elm flutes the rob-in, But the snow-bird sings in the



snow, Ah me! Chick-a-dee! Chick-a-dee! The snow bird sings in the snow, Ah



me! Chick-a-dee! Chick-a-dee! The snow bird sings in the snow.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... Class Letter and No.
 Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

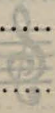
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1 What is the divided beat?.....

2 Why is this subject generally regarded as difficult to teach?.....

3 Describe fully the first step used in teaching the divided beat?.....

4 Give a short model lesson incorporating this point.....



- 5 Give a short model lesson on the second step in the process, including the original words to be used to illustrate the rhythm.
- 6 How is it possible to teach the children to beat time with these phrases?
- 7 What is the third step in this same process?
- 8 What success should the teacher have, after giving the work outlined in the previous questions, in requiring sight reading of songs and exercises containing the divided beat?
- 9 Give an original couplet, which can be set to a group of notes containing the divided beat
- 10 On the staff below, write these same words, and the music indicated in Question No. 9.



If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 11 If you are teaching in the Fourth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

- 12 (a) *In what way can you use in your class work the ideas incorporated in this lesson?*

- (b) *Give an outline of the exact steps to be followed, in teaching the divided beat to your class.*

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

University Extension Conservatory

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC

Lesson No 57

Six-Eight Rhythm The Dotted Quarter

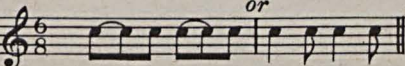
The long, swinging measure which is characteristic of $\frac{6}{8}$ time, is the most beautiful of all rhythms. Our lullabys and boat-songs, or barcarolles are almost all written in this rhythm. Many teachers have found difficulty in presenting $\frac{6}{8}$ time to their classes. If treated in the proper manner, the subject is not only easy, but extremely interesting to the children. Analyzing the meter signature, as suggested in Lesson No 51, we find that the figure "8" indicates that the eighth note is the unit of the count, and the figure "6" tells us that there are six of these eighth notes, or their equivalent, in every measure. We mark the rhythm as though it were a double measure of $\frac{3}{4}$ time (review Lesson No 55), and after analyzing the six beats carefully, count two beats to the measure, marking 1, 2, 3 on "down" and 4, 5, 6, on "up."

In Lesson No 56, on the divided beat, we learned that it is just as easy to sing two notes to one beat, as to sing one note to a beat. We have learned to sing the scale with two "Do's," two "Ti's" two "La's" etc., with perfect ease, and we found many exercises and songs containing two notes to the beat in which it was easy, both to sing and to beat time. We found that we could do this in either, two part, three part or four part rhythm. These steps being accomplished, it is simple enough to follow exactly the same process of development, with three notes to one beat. Follow closely the suggestions contained in Lesson No 56, and sing the scale downward as before, using three Do's, three Ti's, three La's etc., instead of two. The effect would be like that shown in Illustration No 1.

III. No 1 

Do-dodo, ti-ti-ti, la-la-la, sol-sol-sol, fa-fa-fa, mi-mi-mi, re-re-re, do-do-do.

After this exercise, change the arrangement of the notes somewhat, and tie two of the eighths together, leaving one shorter note by itself. Mark the rhythm in the air, and show the pulse clearly, as indicated in Illustration No 2.

III. No 2 

Sing the descending scale in this way, giving the group of one long note and a short one, to each beat. Sing such exercises many times, in order to establish thoroughly the swing of this rhythm. After this becomes perfectly simple, you can vary the exercises by tying the three notes together, making the tone three beats long, as shown in Illustration No 3.



When this is clear to the class, you can alternate measures, using these various rhythms, as shown in Illustration No 4.



If the subject is developed in the same way as the divided beat, that is, using rhythm studies, metrical verses, and notes to illustrate the rhythm of the verse, as outlined in Lesson No 56, the teacher will find no particular difficulty in showing the class how to sing this swinging rhythm. Sing many lullabys and barcarolles in $\frac{6}{8}$ meter at this time, to impress the musical value and swing of this rhythm upon the class.

One of the most troublesome problems in the study of music, is that of teaching the note of a beat and a half in value, as, for instance, the dotted quarter note. The development of this topic is perfectly simple, if the rhythm is correctly heard and sung, before we attempt to read it from the printed page.

The time value of this note is derived from the use of the dot. The dot always represents one half of the value of the note to which it is attached. Thus, if we have a note of two beats in length, and the dot is added to it, the total value of this note would be three beats, or two beats plus one beat. If we have a dot added to a note which is one beat in length, the value of the dotted note will be one and one half beats, since the dot adds one half to the value of the note. This rule always holds good, even where there is a double dot used, in which case the second dot is equal to one half the value of the first dot.

The above is, of course, solely for the information of the teacher. The subject will be presented to the children in the following manner:

Children, we are going to study a new kind of time, and we shall use the scale for our exercises. Let us put the Do on the fourth line of the staff, and sing the scale downward with four eighth notes in a measure. We will use four Do's, four Ti's, four La's, etc., and beat two-part time, which brings two notes to one beat. (*Children sing as in Ill. No 5.*)



Now, let us see if we can tie some of these little notes together. First, let us sing them on Miss Snow's fingers. (*Teacher shows four fingers of left hand, holding the palm toward the class and the fingers separated.*)

Now, Miss Snow will tap with the right hand, each separate finger, and you may sing down the scale with four Do's, four Ti's, etc.

(*Teacher does as indicated.*) Now, I will close three fingers together and leave the little finger all by itself. This time you may sing Do-o-o, for these three tied fingers, in perfect time, as we did before, and sing an extra Do for the little finger. (*Teacher holds three fingers together as indicated, with the fourth apart. She points to each of the three joined in the one group, and then to the fourth separately. Children sustain the tone for the value of the three tied notes, and sing an extra tone for the fourth.*) Now,

let us go down the scale and sing Ti-i-i-Ti, La-a-a-La, etc., while Miss Snow points to her fingers each time. (*Children sing as in Ill. No. 6.*)

III. No 6



Do-o-o-do, Ti-i-i-ti, La-a-a-la, Sol-l-l-sol, Fa-a-a-fa, Mi-i-i-mi, Re-e-e-re, Do-o-o-do.

In this way the children instantly see the relation of the tied note of three eighths' value, to the one single eighth note. You can show now, that one quarter note is equal to two of these eighth notes, and the little dot equals the other one of the three; so, written in another way, the dotted quarter is exactly the same thing as the three eighth notes which they have been singing. This is shown in Illustration No. 7.

III. No 7



Call attention to the fact that the dotted quarter note is always followed by the short eighth note, and that this latter must be brought in smoothly at the end of the beat, and so quickly that the pupil is ready to sing instantly with the beginning of the next beat. Tell them that the long note contains three of the little eighth notes, and must be held three times as long as the little, single eighth note. At first, we should hear plainly the little extra jerk in the tone, for the vowel sounds of the component eighth notes that are tied together in the first note. This is useful in the first few lessons on the subject, but must be discontinued when no longer necessary.

If the effect of the dotted quarter is heard and studied carefully, and the phrases sung smoothly and evenly, there should be no trouble in learning this rhythm. Review a familiar Rote song containing the dotted quarter, and call attention to the characteristic holding of the note beyond the beat, and the short note that always follows. Give much scale drill as before, in three part and four part meter, and then show again on the blackboard, how the dotted quarter equals three eighths, tied together,

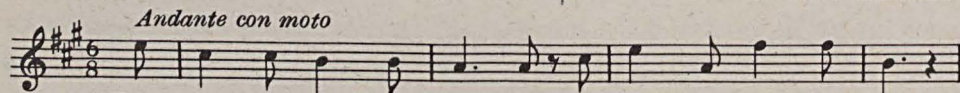
and the fourth eighth note is left by itself. Explain this in both two three and four part meter. Always revert to singing the scale with this dotted quarter rhythm before attempting any lesson where the dotted quarter note occurs, and, by reviewing, you will see that the class finds it perfectly easy to sing this rhythm in any meter without hesitation.

The following songs will help you to illustrate the two rhythms discussed in this lesson.

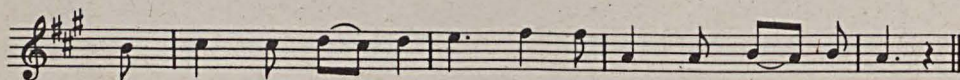
BOAT SONG

KATE LOUISE BROWN

GIOVANNI PAESIELLO



1. The sun is shin - ing bright - ly, The waves are tipped with foam,
2. Our bon - ny boat is glid - ing Up - on the bil - lows' crest,
3. Blow! gen - tle breeze, so light - ly, And bear us from a - far,

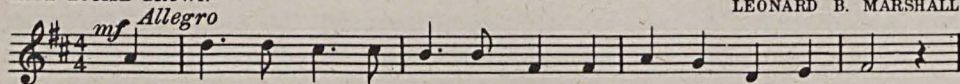


The laugh - ing breeze, so light - ly, Will bear us far from home.
To where the young moon's hid - ing, All in the gold - en West.
Where sun - set clouds gleam bright - ly, Be - neath the Eve - ning Star.

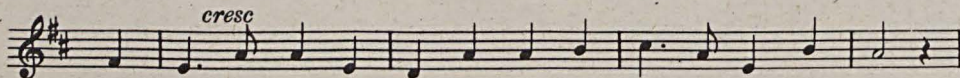
SANTA CLAUS

KATE LOUISE BROWN

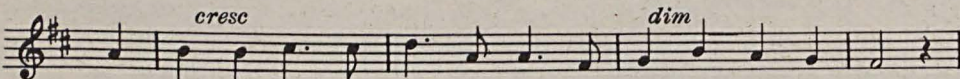
LEONARD B. MARSHALL



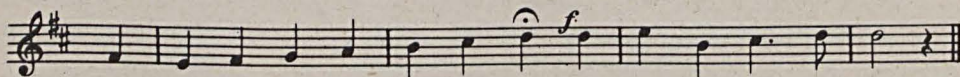
1. Come! sing a song for San - ta Claus, For bells and rein - deer - sleigh,
2. Come! sing a song for San - ta Claus, The dear old jol - ly elf,
3. Come! sing a song for San - ta Claus, For sleigh and rein - deer, too,



And bags of toys for girls and boys, He's sure - ly been your way;
Like win - ter rose, his red cheek glows, Come, see him for your self;
And thank him for the Christ - mas joys He kind - ly brings to you;



He makes his trips on Christ - mas night, When all the world's a - sleep,
Just lie a - wake on Christ - mas night, When all the world's a - sleep,
Some peo - ple say, he's all a joke, We'll nev - er think them right,



And down the chim - ney, so they say, The jol - ly saint will creep.
And down the chim - ney, so they say, The jol - ly saint will creep.
We'll stay up late, some time, our - selves, And watch on Christ - mas night.

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.


A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 57

Six-Eight Rhythm The Dotted Quarter


The long, swinging measure which is characteristic of $\frac{6}{8}$ time, is the most beautiful of all rhythms. Our lullabys and boat-songs, or barcarolles are almost all written in this rhythm. Many teachers have found difficulty in presenting $\frac{6}{8}$ time to their classes. If treated in the proper manner, the subject is not only easy, but extremely interesting to the children. Analyzing the meter signature, as suggested in Lesson No 51, we find that the figure "8" indicates that the eighth note is the unit of the count, and the figure "6" tells us that there are six of these eighth notes, or their equivalent, in every measure. We mark the rhythm as though it were a double measure of $\frac{3}{4}$ time (review Lesson No 55), and after analyzing the six beats carefully, count two beats to the measure, marking 1, 2, 3 on "down" and 4, 5, 6, on "up."

In Lesson No 56, on the divided beat, we learned that it is just as easy to sing two notes to one beat, as to sing one note to a beat. We have learned to sing the scale with two "Do's," two "Ti's" two "La's" etc., with perfect ease, and we found many exercises and songs containing two notes to the beat in which it was easy, both to sing and to beat time. We found that we could do this in either two part, three part or four part rhythm. These steps being accomplished, it is simple enough to follow exactly the same process of development, with three notes to one beat. Follow closely the suggestions contained in Lesson No 56, and sing the scale downward as before, using three Do's, three Ti's, three La's etc., instead of two. The effect would be like that shown in Illustration No 1.

III. No 1 

Do-dodo, ti-ti-ti, la-la-la, sol-sol-sol, fa-fa-fa, mi-mi-mi, re-re-re, do-do-do.

After this exercise, change the arrangement of the notes somewhat, and tie two of the eighths together, leaving one shorter note by itself. Mark the rhythm in the air, and show the pulse clearly, as indicated in Illustration No 2.

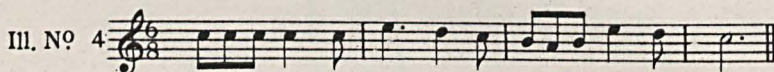
III. No 2 

Do-dodo, ti-ti-ti, la-la-la, sol-sol-sol, fa-fa-fa, mi-mi-mi, re-re-re, do-do-do.

Sing the descending scale in this way, giving the group of one long note and a short one, to each beat. Sing such exercises many times, in order to establish thoroughly the swing of this rhythm. After this becomes perfectly simple, you can vary the exercises by tying the three notes together, making the tone three beats long as shown in Illustration N^o 3.



When this is clear to the class, you can alternate measures, using these various rhythms, as shown in Illustration N^o 4.



If the subject is developed in the same way as the divided beat, that is, using rhythm studies, metrical verses, and notes to illustrate the rhythm of the verse, as outlined in Lesson N^o 56, the teacher will find no particular difficulty in showing the class how to sing this swinging rhythm. Sing many lullabys and barcarolles in 6/8 meter at this time, to impress the musical value and swing of this rhythm upon the class.

One of the most troublesome problems in the study of music, is that of teaching the note of a beat and a half in value, as, for instance, the dotted quarter note. The development of this topic is perfectly simple, if the rhythm is correctly heard and sung, before we attempt to read it from the printed page.

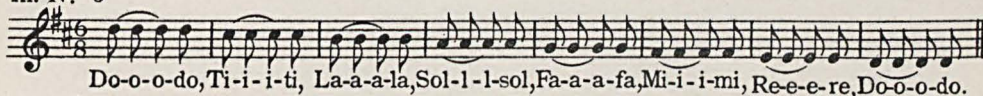
The time value of this note is derived from the use of the dot. The dot always represents one half of the value of the note to which it is attached. Thus, if we have a note of two beats in length, and the dot is added to it, the total value of this note would be three beats, or two beats plus one beat. If we have a dot added to a note which is one beat in length, the value of the dotted note will be one and one half beats, since the dot adds one half to the value of the note. This rule always holds good, even where there is a double dot used, in which case the second dot is equal to one half the value of the first dot.

The above is, of course, solely for the information of the teacher. The subject will be presented to the children in the following manner:

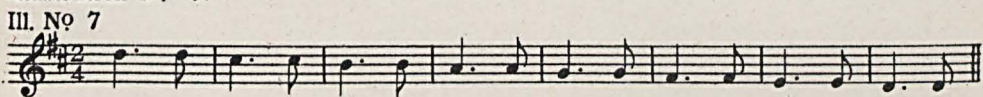
Children, we are going to study a new kind of time, and we shall use the scale for our exercises. Let us put the Do on the fourth line of the staff, and sing the scale downward with four eighth notes in a measure. We will use four Do's, four Ti's, four La's, etc., and beat two-part time, which brings two notes to one beat. (*Children sing as in III. N^o 5.*)



Now, let us see if we can tie some of these little notes together. First, let us sing them on Miss Snow's fingers. (*Teacher shows four fingers of left hand, holding the palm toward the class and the fingers separated.*) Now, Miss Snow will tap with the right hand, each separate finger, and you may sing down the scale with four Do's, four Ti's, etc. (*Teacher does as indicated.*) Now, I will close three fingers together and leave the little finger all by itself. This time you may sing Do-o-o, for these three tied fingers, in perfect time, as we did before, and sing an extra Do for the little finger. (*Teacher holds three fingers together as indicated, with the fourth apart. She points to each of the three joined in the one group, and then to the fourth separately. Children sustain the tone for the value of the three tied notes, and sing an extra tone for the fourth.*) Now, let us go down the scale and sing Ti-i-i-Ti, La-a-a-La, etc., while Miss Snow points to her fingers each time. (*Children sing as in Ill. No. 6.*)



In this way the children instantly see the relation of the tied note of 'three eighths' value, to the one single eighth note. You can show now, that one quarter note is equal to two of these eighth notes, and the little dot equals the other one of the three; so, written in another way, the dotted quarter is exactly the same thing as the three eighth notes which they have been singing. This is shown in Illustration N^o 7.



Call attention to the fact that the dotted quarter note is always followed by the short eighth note, and that this latter must be brought in smoothly at the end of the beat, and so quickly that the pupil is ready to sing instantly with the beginning of the next beat. Tell them that the long note contains three of the little eighth notes, and must be held three times as long as the little, single eighth note. At first, we should hear plainly the little extra jerk in the tone, for the vowel sounds of the component eighth notes that are tied together in the first note. This is useful in the first few lessons on the subject, but must be discontinued when no longer necessary.

If the *effect* of the dotted quarter is heard and studied carefully, and the phrases sung smoothly and evenly, there should be no trouble in learning this rhythm. Review a familiar Rote song containing the dotted quarter, and call attention to the characteristic holding of the note beyond the beat, and the short note that always follows. Give much scale drill as before, in three part and four part meter, and then show again on the blackboard, how the dotted quarter equals three eighths, tied together

and the fourth eighth note is left by itself. Explain this in both two three and four part meter. Always revert to singing the scale with this dotted quarter rhythm before attempting any lesson where the dotted quarter note occurs, and, by reviewing, you will see that the class finds it perfectly easy to sing this rhythm in any meter without hesitation.

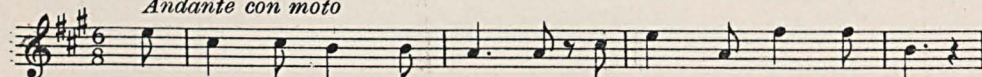
The following songs will help you to illustrate the two rhythms discussed in this lesson.

BOAT SONG

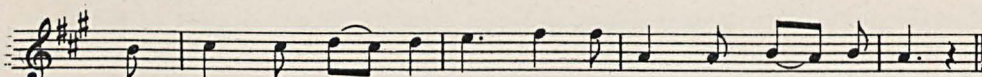
KATE LOUISE BROWN

GIOVANNI PAESIELLO

Andante con moto



1. The sun is shin - ing bright - ly, The waves are tipped with foam,
2. Our bon - ny boat is glid - ing Up - on the bil - lows' crest,
3. Blow! gen - tle breeze, so light - ly, And bear us from a - far,



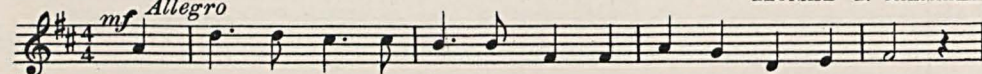
The laugh - ing breeze, so light - ly, Will bear us far from home.
To where the young moon's hid - ing, All in the gold - en West.
Where sun - set clouds gleam bright - ly, Be - neath the Eve - ning Star.

SANTA CLAUS

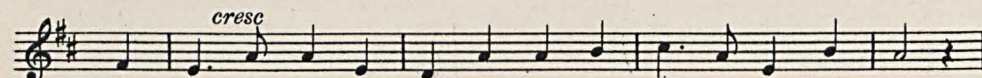
KATE LOUISE BROWN

LEONARD B. MARSHALL

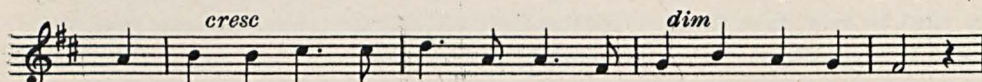
mf Allegro



1. Come! sing a song for San - ta Claus, For bells and rein - deer - sleigh,
2. Come! sing a song for San - ta Claus, The dear old jol - ly elf,
3. Come! sing a song for San - ta Claus, For sleigh and rein - deer, too,



And bags of toys for girls and boys; He's sure - ly been your way;
Like win - ter rose, his red cheek glows; Come, see him for your self;
And thank him for the Christ - mas joys He kind - ly brings to you;



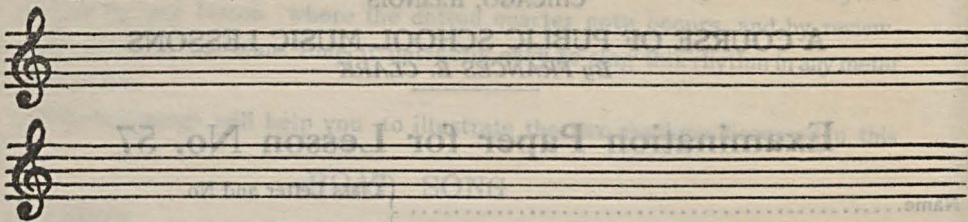
He makes his trips on Christ - mas night, When all the world's a - sleep,
Just lie a - wake on Christ - mas night, When all the world's a - sleep,
Some peo - ple say, he's all a joke, We'll nev - er think them right,



And down the chim - ney, so they say, The jol - ly saint will creep.
And down the chim - ney, so they say, The jol - ly saint will creep.
We'll stay up late, some time, our - selves, And watch on Christ - mas night.

Give a short model lesson on the presentation of 6/8 time, showing clearly the tying of the notes.....

- 7 Give on the staves below, two original two-measure exercises showing various combinations of rhythm in 6/8 time.....



- 8 Summarize briefly the three steps to be used in teaching this subject.....

- 9 What is the fundamental principle (as shown in the study of the divided beat and 6/8 rhythm), on which is based the teaching of the dotted quarter?.....

- 10 Discuss the importance of this pedagogical principle.....

- 11 Give a short model lesson presenting the subject of the dotted quarter rhythm.....

- 12 (a) Why should emphasis be placed upon the *effect* of this rhythm?.....

- (b) In what way will this simplify the work of the teacher in presenting it?.....

13 Have you memorized the two songs given in Lesson No. 57?.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

14 If you are teaching in the Fourth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

15 (a) In what way are you able to use in your class work the instruction on 6/8 rhythm and the dotted quarter?.....

(b) Give a statement of the important pedagogical principle upon which is based the presentation of these subjects.....

(c) How can the study of the effect of these two rhythms be used to simplify the work of the teacher?.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 58

The Pitch Names of Notes

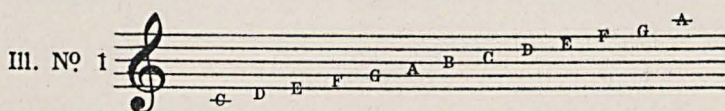
In our first lesson on the presentation of the staff (Lesson No 35) we named the lines and spaces of the staff in numerical order. As you remember, we had the 1st, 2nd, 3rd, 4th and 5th lines, and the 1st, 2nd, 3rd and 4th spaces. It is now time that the children should learn to know the real, or letter, names of these lines and spaces, since we must soon begin to talk of the key names of the exercises and songs which we learn. You should review Lesson No 50 in this connection, since you were given there the facts concerning the letter notation of the staff. This lesson will show you the manner in which this subject is to be presented to the pupils. You can proceed somewhat as follows:

Now, children, we are going to learn the real, or letter, names of the notes we have been writing on the staff. You remember that we have called them by their number names and syllable names, but now we are going to learn them by their pitch names, as they are generally used. The new names we shall give them are the first seven letters of the alphabet: A, B, C, D, E, F and G, and the notes which come on these lines and spaces are called by the same names. After the seventh note in order from A, we repeat the same names for the higher or lower series of notes.

Let us begin with the added line below the staff, and name this line C. Tones called A and B come below this, but they are a little too far down for us to sing at present. This tone, C, is called Middle

C, because it represents about the middle of the range which is possible to the singing voice. Women and children generally sing from Middle C to the top of the staff, and men generally sing lower, and use a different staff.

The first space above Middle C we shall call D. This will be in the space just below the staff. The first line of the staff is called E, and the first space has been named F. The second line of the staff is called G, and then, when we come to the next note, it is necessary to begin our alphabet of seven letters all over again, calling the note in the second space, A, the third line of the staff, B, and the third space of the staff, C. The fourth line of the staff we call D, and the fourth space has been named E. The last line of the staff is called F. There are two other notes above this, on the first space above the staff and the first added line above the staff. These are called G and A. With A, as you see, we begin our alphabet names all over again, repeating the same seven letters. (*Teacher draws the staff and clef on the board, and writes the letter names of the notes as given in Ill. No. 1, as she speaks about them.*)



Now, let us study the notes on the staff and compare these names with each other. We know that there are two C's, two D's, two E's two, F's, two G's, and two A's, because we have repeated the names. Notice that the first C comes on the line below the staff, and the second C comes in the third space. Here we have the same name, but the location of the notes is so different that there is no danger of confusing them. (*Teacher points to the two C's.*)

Now, here are two D's. The first one comes in the space below the staff, and the second one on the fourth line. (*Teacher points to the two D's.*)

Again, although the two notes have the same name, they are not confused because they do not come in the same places on the staff.

(Teacher continues the exercise with the names of other notes which are duplicates in pitch-names.)

Now, let us see who can give me the letter name for the first line. *(Child answers "E")* What is the name of the third space? The second line? The fifth space? The fourth line? The second space? The space above? The space below? etc. *(Children answer each question accurately.)*

Now, let us turn the question around, and see who can tell us where to find the note D? Where is G? Where can I find B? Where are there two D's? Who can show me two E's? etc. *(Children answer each question accurately.)*

Drill on letter names of line and space must be very careful and thorough. Do not let the subject drop until you feel absolutely sure that every child knows the name of every line and every space. Let the children go to the board, and write on the staff the name of any line, or space, which you may dictate. Ask them to put D in two places; to put G in the right place; to write A in two places; C in two places; E in two places; etc.

Now, let the pupils write the letter names of the notes of the entire staff. Dictate the five lines or spaces in any order, and require them to write these on the board. Also make tests of this work, and require the pupils to write the pitch names on paper, handing it in to you as written work for grading.

The names of the keys can be presented as follows:

Whenever we place Do on a line or space, class, we say that we are singing in a certain key. We give the name of that key the same letter name which belongs to the line or space of the first Do. Thus, if we place Do in the first space, as we often do, we shall be singing in the key of F. If we put Do on the second line, we say that we sing in the key of G, or if Do comes in the first space below the staff, we call it the key of D.

Now, John, if I put Do on the first line and in the fourth space, what will be the name of that key? (*John answers, "key of E"*) Amanda may go to the board and put Do on the second space of the staff. (*Amanda writes as indicated.*) Now, class, what is the name of the key that her song would be in? (*Class answers, "key of A."*) Suzanne, if I write Do on the fourth line, what will be the name of the key? (*Suzanne answers, "key of D."*)

This knowledge of pitch names must be very complete and exact. It will not do to have a few in the class know them, and others get only a hazy knowledge. This is information which must be carried through life, and so it is most important for the teacher to lay a very thorough foundation for the subject.

The following song can be presented as suggested in Lesson No 57 and this lesson, with reference to the meter and key signatures:

BYE-LO-LAND

THE OUTLOOK

CLARK

1. Ba - by is go - ing to Bye - lo - land,
2. Oh, the bright dreams in Bye - lo - land,
3. Sweet is the way to Bye - lo - land,

Go - ing to see the sights so grand; Out of the sky the
All the lov - ing an - gels planned; Soft lit - tle lashes down -
Guided by moth - er's gen - tle hand; Lit - tle lambs now are

wee stars peep, Watch - ing to see her fast a - sleep.
ward close, Just like the pet - als of a rose.
in the fold, Lit - tle birds nes - tle from the cold.

CHORUS

Swing so, bye - lo, swing so, bye - lo, swing so, bye - lo,
swing so, bye - lo, O - ver the hills to Bye - lo - land;
Swing so, bye - lo, swing so, bye - lo, swing so, bye - lo.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... { Class Letter and No.
 { Account No.

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Discuss the importance of teaching the pitch names of notes, as well as the syllable and number names

- 2 In what way is the material in this lesson correlated with that in Lesson No. 49?

- 3 Give an extended model lesson, showing the presentation of the letter or pitch names of notes.....

4 Why is there no need of confusing notes of the same name occurring on different degrees of the staff?.....

5 What is the value of written tests in giving the drill on letter names?.....

6 What is the relation between the names of keys and the staff lines or spaces?.....

7 Give a rule for establishing the name of the key.....

8 Why is it most important that the knowledge of pitch names should be complete?.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

9 If you are teaching in the Fourth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

10 (a) *Do you find a definite knowledge of pitch names of notes among the members of your class?*

(b) *What ideas can you draw from this lesson by which to strengthen the pupil's knowledge of this important subject?*

(c) *In what way can you use the principles of naming the keys, suggested in this lesson, in your class work?*

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

.....

Answer

.....

Q. 2.....

.....

Answer

.....

Q. 3.....

.....

Answer

.....

Q. 4.....

.....

Answer

.....

Q. 5.....

.....

Answer

.....

.....

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 59

Rule for Sharp Signatures

Up to this point in the Fourth Grade, we have simply told the children where to find the Do in each song, or exercise. In these early years of the school training, emphasis has been placed upon the training of the eye to *read quickly* in any key, rather than upon actual and painstaking knowledge about the keys. Now, however, the children are getting old enough to want to use their knowledge of reading notes, in the music books they may pick up at home, or in the hymns of the Sunday School or church service. In order to make their knowledge useful when outside of the School-room, they must now be able to locate the position of Do for themselves. We are not, even yet, quite ready for the technical drill on key signatures which will come later, but at this point we can teach thoroughly simple rules for finding Do in any song or exercise.

We have often observed the sharps and flats placed at the beginning of songs and exercises, and although we have simply called them sharps and flats without further explanation of their use, the children will know what they are when you speak of them. Take up the subject as follows:-

Children, you are getting old enough to be able to know how to find Do in your songs and exercises for yourselves. If you can do this you will know how to sing the notes, if you want to read a hymn in church, or some song at home with your friends. I have always told you where Do was to be found. Now, there is one little rule which you can memorize in a minute, and it will always tell you where to find Do, whenever there are sharps in the key signature. This rule is:- "*The last sharp put in the signature is always Ti of the scale,*" or, to put it another way, "*Do is the next staff degree (line or space) above the last sharp.*"

Now, who can tell me this rule? Let us all say it. (*The class recites in concert the rule as given the last time.*) This row may say it. Now the last row can give it. I wonder if all the girls can say it,— and now let all the boys try to say it better than the girls did. (*The class responds as indicated.*)

Now, let us see how it works. When we have one sharp in our key signature, we always find it hung up on the fifth line of the staff. Applying our rule, high Do should come in the space above the staff, as that is the next degree above the sharp. We find this is the case, and if you count down eight notes, the low Do will fall on the second line. That is where Do always is, when we have one sharp for the signature. What is the name of the second line? (*Children answer "G."*) And what key are we in, when this is the signature? (*Children answer "key of G."*)

When we have two sharps, the first one is always found on the fifth line, and the second one on the third space of the staff. Applying our rule, where shall we look to find Do? Yes; that is right, on the fourth line, or D. If we count down, we find that lower Do is in the space below the staff. Now, what is the name of the fourth line and the space below? (*Children answer "D."*) What key is it? (*Children answer, "key of D."*) Yes; that is right. Two sharps, then, is the sign, or signature of the key of D.

When we have three sharps, we find the new sharp in the first space above the staff. Applying our little rule, where shall we expect to find Do? It will be found on the added line above the staff, or A. Counting down, the low Do falls in the second space. What is the name of the second space? What is the name of the key? What, then, is the sign of the key of A? (*Children answer each question accurately.*)

When we have four sharps, the last sharp is on the fourth line. Where, then, is Do? According to the rule, we shall find it on the fourth space. This note is E. Counting down, low Do falls on the first line.

When we have five sharps, the last sharp is in the second space, and we shall look for our Do on the third line, or on B.

Give plenty of drill on finding Do in these different keys. Let all the children have the opportunity to place the Do with any given number of sharps as the signature. Make a game of the exercise, seeing how many can run to the blackboard and place Do properly, using for signatures any number of sharps you may dictate. Then take up the song book, find a song or exercise with sharps in the signature, and say:

Turn to page ____ Who can tell where Do is, in the first exercise? Turn to page ____ In the second Exercise, where is Do? Who answers first? etc.

Apply the rule on all occasions and make it alive with meaning, not just a jumble of words which are simply to be memorized and soon forgotten. This, also, as well as the pitch names of notes, is knowledge which the children will carry through life with them, and the teacher should do everything in her power, to make them realize the importance and value of it.

The following exercises embody the principles of both rhythm and key signature, which are explained in this and the preceding lessons, and should serve as a type of the kind of material to be used constantly by the teacher, at this point in the Fourth Grade music study.

1

2

3

4

5

6

The song given below is excellent material for your work at this time in the school year.

CRADLE SONG

KATE LOUISE BROWN

LEONARD B. MARSHALL

In a swinging style



1. Rock-a - by bee in the lil - y bell, Swung by the breeze so light,
2. Rock-a - by bird in the co - zynest, Safe in the ma - ple bower,
3. Rock-a - by, dear, in your cra - dle nest, Rock - a - by, lit - tle one;



Wea - ry with la - bor thro' Sum - mer hours, Dear lit - tle bee, good - night;
Wan - der - ing night winds will stir thy bed, Sleep till the sun - rise hour;
Long were the hours for your bus - y play, Un - der the gold - en sun;



O - ver the pine tree the eve - ning star Smiles as a gold - en eye;
Sleep till the eye of the morn - ing star Peeps o'er the brood - ing hill,
Yours was the song that made glad my day, You were my sun - shine bright,



Pur - ple and yel - low and ten - der rose Fade from the eve - ning sky.
Dream of your song that made glad the day, Dream of a sweet - er still.
You were my lil - y, my sweet - est flow'r, You were my heart's de - light.



Rock-a - by, bee, in the lil - y bell, Swung by the breeze so light,
Rock-a - by, bird, in the co - zynest, Safe in the ma - ple bower,
Rock-a - by, dear, in your cra - dle nest, Rock - a - by, lit - tle one;



Wea - ry with la - bor thro' Sum - mer hours, Dear lit - tle bee, good - night.
Wan - der - ing night winds will stir thy bed, Sleep till the sun - rise hour.
Long were the hours for your bus - y play, Un - der the gold - en sun.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By **FRANCES E. CLARK**

Examination Paper for Lesson No. 59

Name..... { Class Letter and No.
Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Upon what principle do we base the music training in the early years of the Public

School?

- 2 Why should this principle be expanded to include unfamiliar music?.....

- 3 Why is it necessary to be able to locate any Do?.....

- 4 Why should technical drill on key signatures be delayed until later lessons?.....

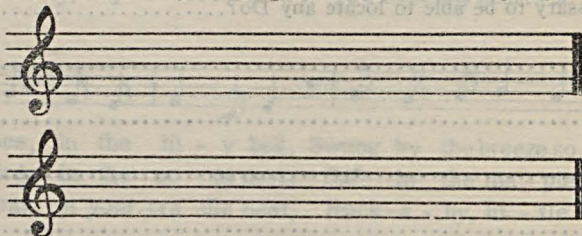
5 Why have the sharps and flats incorporated in the signatures, been used heretofore without explanation?

6 What is the rule for determining the names of the sharp keys?.....

7 Give a short model lesson, presenting the application of this rule to the signature of one sharp, and to the signature of three sharps.

8 Name three original games, or methods by which the teacher can impress this rule on the class

9 (a) Give, on the staves below, two original exercises in sharp keys.



(b) Give a short model lesson, presenting both the rhythm and key signatures of these exercises

In the spaces below, marked "Q 1," "Q 2," etc, you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson N^o 60

Rule for Flat Signatures

The companion rule to the one which was given in Lesson N^o 59, is that for finding the Do of a key, when there are flats in the signature. Before presenting this lesson to the class, it is well to review the rule given for the sharp keys, and give some exercises on the subject. This subject may then be taken up as follows:

Now, children, you remember the rule we had in the last lesson for finding the signature, or sign of the new sharp keys. Who can give this rule? Arthur, you may tell it to the class. (*Arthur recites the rule.*) That is right. Now, we are going to learn a new rule, and this one will apply when we have flats in the signature. We have already seen flats and know what they look like, and often have found more than one flat placed at the beginning of each line of the music. The rule we are going to learn is this: "*Call the last flat Fa, and count down to Do,*" or, putting it another way, "*Do is on the same staff degree (line or space) as the last flat but one.*" Who can recite this rule for me? (*Some child gives the rule.*) Tommy, can you give it? Now, John, you may say it. Now, let all the boys give the rule, and then the children in this second row may tell me what the rule is. (*Children answer as indicated.*)

Let us examine the application of this rule. When we have one flat in the key signature, it will always be found on the third line of the staff. Calling it Fa, let us count down, Fa, Mi, Re, Do. (*Teacher counts and points to the lines of a staff drawn on the board.*) Do falls in the first space, does it not? What is the name of the first space? (*Children*

answer, "F.") Then, what is the name of the key when we have one flat? (Child answers, "Key of F.") Who can go to the board and write Do in this key? Who can write the whole scale up from F, showing the proper signature? (Some child responds accurately.)

When we have two flats in the signature, the second flat will be in the fourth space. Let us follow the rule and call it Fa, and then count down, Fa, Mi, Re, Do. (Teacher points to the staff, and counts down four staff degrees.) We see that Do falls on the third line, or B; but because the first flat cancels the pitch of that third line, and substitutes B flat, we must call the key B flat.

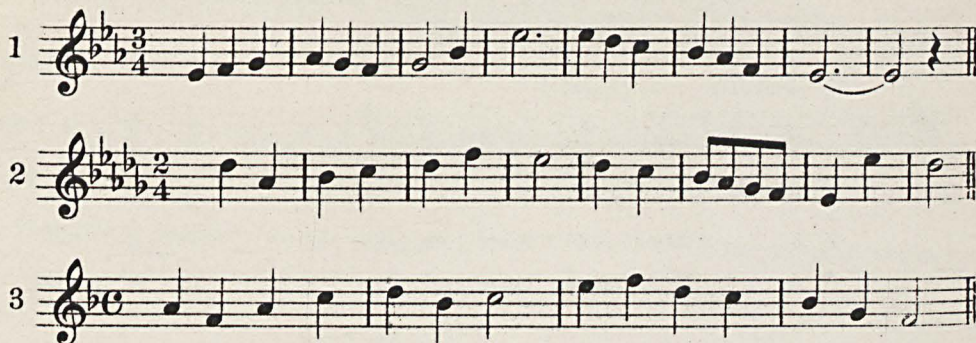
When we have three flats, the last flat will be found in the second space. Let us call it Fa, and count down to Do. Do falls on the first line, and high Do we shall find in the fourth space. This pitch is also cancelled, because the second flat in the signature shows that we have E flat. Therefore, we must call this key, the key of E flat, since it starts on that pitch.

When we have four flats, the last flat is found on the fourth line. Again count down; we have Fa, Mi, Re, Do, and we see that this time Do falls on the second space. The key is, therefore, called the key of A flat, because, as you remember, A flat is included in the signature.

When we have five flats, the last one falls on the second line. Let us again count down four notes from this second line, and we find that Do falls in the first space below the staff. Therefore, the name of this key will be D flat, since D is cancelled and D flat substituted, according to the signature.

As with the sharp signatures, give very careful drill in making certain that each child understands how to find the Do when the signature contains any number of flats, from one to five. If he can do this, he can tell, by himself, where to begin singing a given song with any signature, since after the Do is established, he can tell instantly whether the song begins on Mi or Sol, etc. It is most important that this drill be made thorough, as it is information which the child carries through life.

Give many exercises at this time which shall incorporate these newly discovered key signatures, and make each a test of the pupil's working knowledge of these rules for the flat and sharp keys. Such exercises as the following can be used for this purpose.

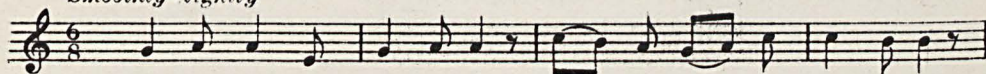


Test the children carefully on the signature names of the keys in the following songs.

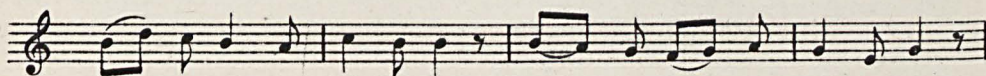
A SONG OF SPRING

Smoothly - lightly

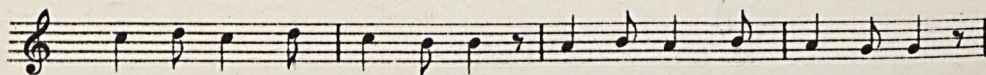
ELSIE M. SCHWARTZ



1. Sun-beams kiss the ti - ny bud, Whisp'ring "O - pen! Spring is here!"
2. Wak - end by these joy - ful sounds, Lit - tle leaf - let lifts its head;



Rain-drops tap it on the head, Say - ing "Come, you need not fear."
Shy and won-d'ring peeps a-round From his cos - y win - ter bed.



Rob - in Red-breast swells his throat, Sings, "How glad, how glad am I!"
South wind gent - ly rocks the limb, Leaf-let o - pens wide in glee,



E - ven frog - gies hap - py note Sounds from pond near by.
Joins in Na - ture's glo - ri - ous hymn, "Spring, we wel - come thee!"

SONG OF THE APPLE BLOSSOMS

EMMA A. THOMAS

Daintily

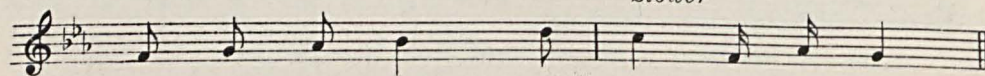
1. In the bright Spring-time, on an old ap - ple tree,
2. I _____ watched and loved it, the bees loved it too,
3. A _____ light wind came one fair morn - ing in May,



Came a sweet lit - tle blos - som and whis - pered to me,
 It was full of sweet hon - ey, its whis - per came true,
 And blew my sweet lit - tle blos - som a - way.

Softly

"Daint - y and fair and ro - sy am I, An
 "Daint - y and fair and ro - sy am I, An
 But a lit - tle round bod - y seemed soft - ly to cry, "An

Slower

ap - ple I'll be some day, by and by."
 ap - ple I'll be some day, by and by."
 ap - ple I'll be some day, by and by."

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 State clearly the rule for determining the name of a key when flats are used in the signature

- 2 Give a short model lesson presenting the application of this rule to the keys of B flat and E flat.....

- 3 Give the names of the keys from one to five flats, and explain how the names of these keys are determined.....

4 Give the names of the keys from one to five sharps, and explain how the names of these keys are determined.....

5 Give very short model lessons on the signatures of the songs contained in Lessons Nos. 43, 46, 53 and 58.

Lesson No. 43.....

Lesson No. 46.....

Lesson No. 53.....

Lesson No. 58.....

SERIES

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 6 If you are teaching in the Fourth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Intermediate and Grammar Grade teachers only, should answer the following questions:

- 7 (a) Does your class have any difficulty in determining the names of the flat keys?....

- (b) State two ways in which the rule for determining the names of flat keys can be presented

- (c) Name two specific suggestions that you get from this lesson, in giving drill on the key names

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
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Lesson No 61

The Effect of Chromatic Signs

The use of occasional sharps and flats inserted in a song, apart from the signature, has by this time probably attracted the attention of the more observant pupils, and you can, therefore, now take up the explanation of these chromatic signs without fear of confusing the pupils. The subject can be introduced as follows:-

In many songs which we have learned, we have often seen a sharp, ~~ora~~ flat placed before a note. It has always seemed to modify, or affect the original sound of the note before which it appears, and cause us to sing a different tone from the one we should sing if the sharp, or flat were not there. We are now going to learn more about these chromatic signs and to discover just what is the effect of a sharp or a flat which is not used in the signature.

We used to say that a sharp placed before a note "sharped" that note, and raised its pitch a half step. This is not strictly true, since it is impossible to change or alter in any way the pitch of a given tone. The sharp sign does not "sharp," or change the tone before which it is placed, but it indicates a new tone a half step higher.

The same principle is true of the use of flats. When a flat is placed before a note it tells us that we must sing a new tone a half step lower, since it is impossible to "flat" the pitch of the original tone. In the case of either the sharp or the flat, we simply let the original tone alone, and sing another one according to the sign.

The note most frequently affected in this way, is Fa. We often find a sharp placed before Fa, and we sing the new tone a half step higher. The tone is then called Fi (*pronounced Fēē*). It is usually approached from Sol, the note above, and sung as Sol, Fi, Sol. (*Teacher sings.*) This sounds exactly like Do, Ti, Do. (*Teacher sings same tones with these syllables.*) Since they are so much alike, we shall easily know just how to sing the new tone, Fi.

We often find a flat placed before Ti, and we know we are not to sing Ti, but a tone a half step lower. This is called Te (*pronounced Tay.*) This is usually approached from Do, and may be followed by La. Now, Do, Te, La (*teacher sings*) sounds exactly like Sol, Fa, Mi. (*Teacher sings same tones with these syllables.*) Now, you may sing Do, Te, La exactly like Sol, Fa, Mi. (*Children sing as indicated.*)

Another note in the scale which is often affected, is Re. A sharp placed before Re makes us sing a new tone a half step higher. This new tone is called Ri (*pronounced Rēē*). Now, Mi, Ri, Mi, sounds exactly like Do, Ti, Do, and like Sol, Fi, Sol. Now, children, sing, Do, Ti, Do. (*Children sing.*) Now, sing Mi, Ri, Mi, exactly like it. (*Children sing same tones with these syllables.*) Thus, you see, that we only go a little way from Mi to Ri, and back again, just as we did from Do to Ti.

Sometimes we have a sharp before Do which would make us sing Di (*pronounced Dēē*) instead of Do. Now, Re, Di, Re also sounds like Do, Ti, Do, and so this need give us no trouble. (*Children sing as indicated.*)

Now, I will write these new tones on the blackboard so that you can see just how they look. Here we have Do, Ti, Do. (*Teacher writes as in Ill. N^o 1, and class sings.*) Ill. N^o 1



Now, this sounds just like Sol, Fi, Sol. (*Teacher writes and class sings, as in Ill. N^o 2.*)



Or, it will sound just like Mi, Ri, Mi. (*Teacher writes and class sings, as in Ill. N^o 3.*)



Or, again, we find that Re, Di, Re, sounds just like this also.
(Teacher writes and class sings, as in Ill. N^o 4.)



We shall find out more about these new notes later on. All we want to do now is to sing them, so that we know how they sound. But before we go on, I want you to memorize this table. (*Teacher writes on the board the following table, and requires the class to recite on it at the next lesson.*)

A sharp before Fa makes us sing Fi (pronounced Fee).

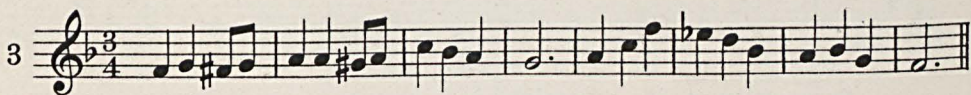
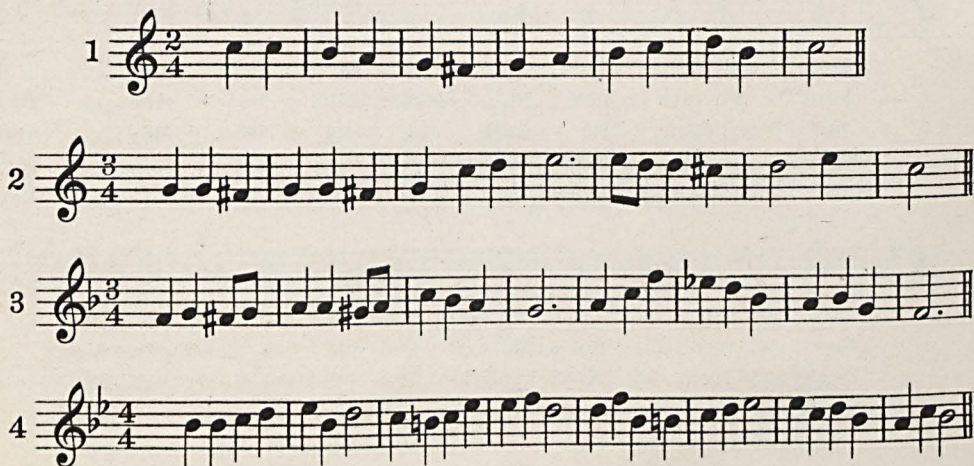
A sharp before Re makes us sing Ri (pronounced Ree).

A sharp before Do makes us sing Di (pronounced Dee).

A flat before Ti makes us sing Te (pronounced Tay).

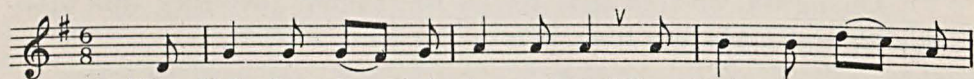
A flat before Mi makes us sing Me (pronounced May).

Such exercises as the following should be used at this time to impress the use of these accidental sharps and flats upon the minds of the children.



Songs which contain these chromatic tones are best taught by rote at present, the serious study of such tones being delayed until later lessons on the subject. Use such songs as the following, at the appropriate season of the year.

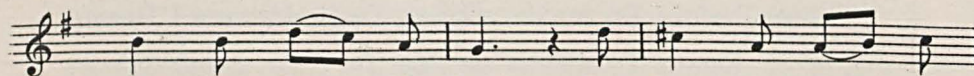
THE CORN SONG



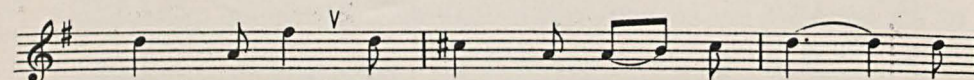
1. Heap high the farm - er's win - try hoard! Heap high the gold - en
2. Let oth - er lands ex - ult - ing glean The ap - ple from the
3. Thro' vales of grass and meads of flow'rs Our ploughs their fur - rows
4. All thro' the long bright days of June Its 'eaves grew green and
5. Let vap - id id - lers loll in silk, A - round their cost - ly



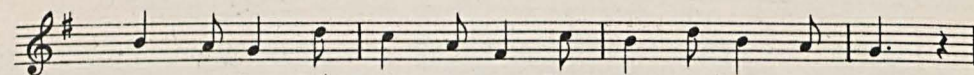
corn! No rich - er gift has Au - tumn poured From
pine, The or - ange from its glos - sy green, The
made, While on the hills the sun and show'rs Of
fair, And waw'd in hot mid - sum - mer's noon Its
board; Give us the bowl of samp and milk, By



out her lav - ish horn! So let the good old
clus - ter from the vine; We bet - ter love the
change - ful A - pril played. We dropped the seed o'er
soft and yel - low hair. And now, with Au - tumn's
home - spun beau - ty poured! Where 'er the wide old



crop a - dorn The hills our fa - thers trod;— Still
hard - y gift Our rug - ged vales be - stow,— To
hill and plain, Be - neath the sun of May— And
moon - lit eves, Its har - vest - time has come,— We
kitch - en hearth Sends up its smok - y curls,— Who



let us, for his gold - en corn, Send up our thanks to God!
cheer us when the storm shall drift Our har - vest fields with snow.
fright - ened from our sprout - ing grain The rob - ber crows a - way.
pluck a - way the frost - ed leaves, And bear the treas - ure home.
will not thank the kind - ly earth, And bless our far - mer girls!

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name.....

}	Class Letter and No.
	Account No.

Write name, address and numbers plainly.

1 Should the teacher at this point give any special explanation of the occasional sharps, or flats found in a song?

2 Why should this explanation wait upon the observation of the pupils?.....

3 What *appears* to be the effect of a sharp, or a flat on a note?.....

4 Why is it impossible to raise, or lower the pitch of a given tone?.....

5 Explain fully what is done when a sharp is used before a note.....

6 Explain fully concerning the effect of a flat on a note

7 Which tone of the scale is most frequently affected by these chromatic signs?.....

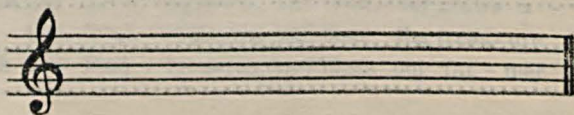
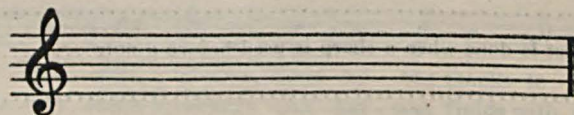
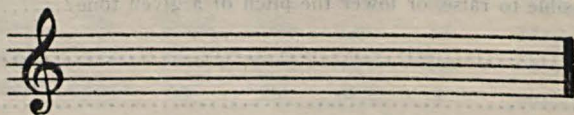
8 What is the name of the syllable Fa when a sharp is placed before it?.....

9 Give the name of the scale syllable most frequently used with a flat.....

10 In what way is the syllable Re generally affected?.....

11 When we find a sharp before Do, what is the effect?.....

12 Give, on the staves below, three groups of syllables containing chromatic tones which sound like Do, Ti, Do in the key of C. Be careful to write the exact signatures as well as the correct syllable names.....



- 13 Write, in the space below, a table of the altered names, and pronunciation, of the syllables Fa, Re, Do, Ti and Mi.....

OF LESSONS IN
SCHOOL MUSIC

STANLEY B. OLIVER

Part Singing

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 14 If you are teaching in the Fourth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Intermediate and Grammar Grade teachers only, should answer the following questions:

- 15 (a) Explain the exact facts in connection with the effect of the use of sharps and flats.

- (b) What suggestions from this lesson can be utilized immediately in your work?.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 62

Part Singing

We have, by this time, learned to read notes very well. We can beat the time in any kind of meter without difficulty. We have learned the pitch names of notes, and can find the Do in any song or exercise. With this splendid foundation already laid, we are ready to begin to learn to sing with two parts, - or with two separate and independent groups of voices.

The principal difficulty in part singing lies in the development of the musical ear. It is hard to sing one tone and hold it strictly in pitch, while others are singing another tone. Indeed, to be able to hear both tones and hold one or the other at will, is a real achievement. To accomplish this, we must approach the subject gradually and with very simple means.

In the Fourth Grade, there is no difference whatever between the quality of the voices of the boys and the girls, and it is not necessary to divide the class into upper and lower parts at this time, upon any basis of voice development. There is no reason why a boy should sing alto exclusively at this age, and it is not only unwise, but often harmful (in producing a coarse, harsh quality of tone) to require boys to sing the alto part too frequently. The splendid ear training resulting from singing the lower part, should be given to all, while the care of the voice demands that every child shall sing the upper part some of the time, for the sake of keeping the tone quality clear and high. It is, well therefore to change about the parts frequently. This is not necessary for every exercise, but you can permit one division to sing the lower part in one exercise, and the upper part in the next, and vice versa.

In the first lesson on the subject of part singing, a splendid drill is found in singing the successive scale steps in thirds. Arrange the class in two groups, either across the room, with a front and a rear division, or laterally, with two side divisions. When the class is thus arranged, the lesson may proceed as follows:

Now, children, we are going to learn to sing two parts at one time. Everybody sing Do, Mi. (*Children sing.*) Now, the front of the room may hold Mi while the rear division drops back to Do. Let us hold these tones both together, and hear how nice it sounds. (*Children sing.*) Now let us change sides, and those at the back of the room may

hold Mi, while those at the front drop back to Do. (*Children sing as directed.*)

Now, everybody sing Re, Fa. (*Children sing.*) This division hold Fa and that one drop back to Re. Hold both tones together. Now, let us change sides and sing it again in the same way.

Again, children, let us sing Mi, Sol. The front children may hold Sol, and the others drop back to Mi. (*Reverse and repeat.*)

Now, everybody sing Fa, La. This division should hold La, and that side drop back to Fa. (*Reverse and repeat.*)

Everybody sing Sol, Ti. The back division hold Ti, and the front drop to Sol. (*Reverse and repeat.*)

Now sing La, Do, and hold the two tones as we did before.

This time, we will sing Ti, Re, and hold the two tones as before, and then all sing Do together. (*The children, throughout this exercise, will sing as indicated in Ill. No 1*)

Ill. No 1

Do Mi Mi; Re Fa Fa; Mi Sol Sol; Fa La La; Sol Ti Ti; La Do Do; Ti Re Re; Do.

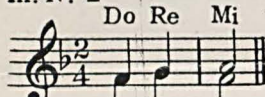


Do Mi Do; Re Fa Re; Mi Sol Mi; Fa La Fa; Sol Ti Sol; La Do La; Ti Re Ti; Do.

A further development of this same principle, but using the intervening notes in skips of thirds, are shown in Illustrations Nos. 2 to 6. Present these in the same manner, as already indicated, and emphasize the singing of the syllable names, as a guide to the notes which the pupils sing in their independent parts.

Ill. No 2

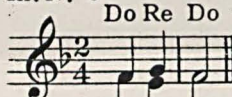
Do Re Mi



Do Re Do

Ill. No 3

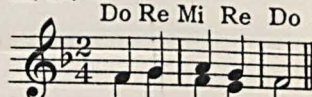
Do Re Do



Do Ti Do

Ill. No 4

Do Re Mi Re Do



Do Re Do Ti Do

Ill. No 5

Do Mi Fa Re Do



Do Do Re Ti Do

Ill. No 6

Do Mi Sol Fa Re Mi Do

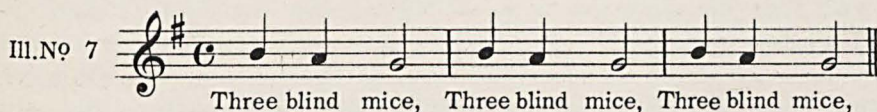


Do Do Mi Re Ti Ti Do

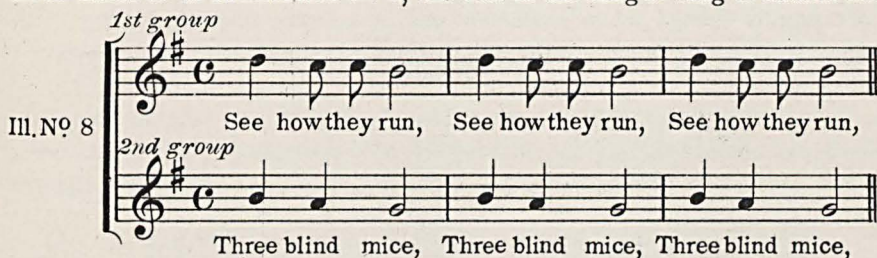
The study of part singing in songs is most easily introduced by means of "Rounds." The "round" is a very old musical device, dating back to an early period in the development of the art, but it is just as interesting and pleasing now as it was hundreds of years ago, and it can be adapted to our purpose very successfully. The "catch," or "glee" was also a favorite form of composition among singers of long ago. The

characteristics of these compositions, is that the melody starts in one voice, and then, at the end of the phrase, or rhythmical division, the same melody is "caught up" by another voice, while the first voice continues with the second phrase in a harmonious manner. This idea of the frequent repetition of the same melody in different voices or parts, has been developed in instrumental writing, and the outcome of this method of composition is known as the "Fugue" of modern times. The name was taken from the Latin verb "fugere," which means "to fly." This name seemed appropriate, as one part appeared always to chase, or flee, after another.

A very familiar example of the round is the old song, "Three Blind Mice." The first group of children starts with the phrase given in Illustration N^o 7, singing "Three blind mice" three times. Then the second group of children starts in, and



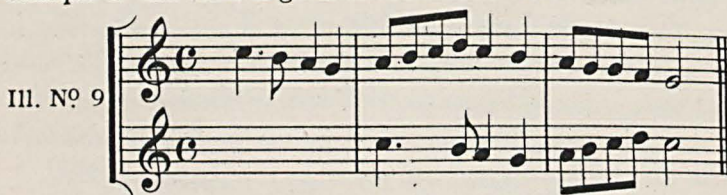
sings the same thing, while the first group continues singing, "See how they run," three times as in Illustration N^o 8, the rest of the song is sung in similar fashion.



When you are studying a round, you should teach it first as one continuous song. When all are thoroughly familiar with the tune, let the children sing it as a song, independently and without your aid. Then divide the class into two, three or four sections, as the round may indicate, and let each section of the class practice the round straight through as one complete song, the other pupils being silent. (It is better at first to confine the work to two parts.) When you are sure that each section can sing its part entirely through as an independent song, then let the first section begin at the beginning, and start to sing the song through twice. When section one of the class has finished singing the first phrase of the round, as indicated by the words or music, section two begins at the beginning, so that *section two* sings *part one* of the round, while *section one* sings *part two* of the round. Sing the round through twice in this manner. Such class work is great fun, and a splendid beginning for part singing.

The next step in the introduction of part singing, is virtually the same as the first one; that is, we have the singing of parts that are exactly alike, one section beginning a measure or two after the other section, without waiting for the natural end

of the phrase, as in the case of the round. The second voice follows the first voice, exactly as if it were a game of "musical tag." Such exercises are called "canons." A short example of this form is given in Illustration No. 9.

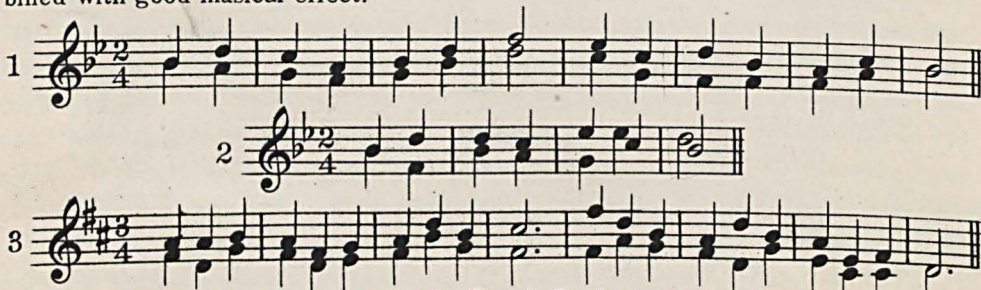


The same methods of study are employed for the canon as for the round, although in the canon, the parts come closer together, and it is perhaps a little more confusing on that account. In beginning the study of two part canons, always read the lower part first: the upper part is the melody and when once heard, it stays in the mind and makes it the more difficult to hold the lower part true to pitch and melodic outline. Let all the class learn the lower part together, and then the upper part. Only after this is done, should you divide the class into two sections, that is, either separate it into those at the front and those at the rear of the room, or else divide the class into *sides*. Then, let one section sing the lower part and one the upper, and afterwards change the arrangement and reverse the parts, singing the canon again. In this way, each section has the opportunity to sing both the upper and the lower parts.

The two melodies given in Illustrations Nos. 10 and 11 may be combined. After learning each part independently and thoroughly, it is possible for the pupils to sing them together correctly. The combination of the two melodies is shown in Illustration No. 12.



The following exercises can be used to show how two melodies may be put together, and how, although each is just as important as the other, they can be combined with good musical effect.



Do not fail, in the song study in the Fourth Grade, to require the pupils to commit to memory the song "Red, White and Blue," with all its verses and to teach many songs that are appropriate in this grade, both in literary and musical value.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By **FRANCES E. CLARK**

Examination Paper for Lesson No. 62

Name.....

Class Letter and No.

Account No.

[illegible]

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What foundation has been laid, by this time, for the successful study of part singing?

2. What is the principal difficulty in teaching part singing?.....

- 3 What important condition should be observed at this time, with reference to the quality of the voices of the boys and girls?.....

4. What is apt to be the result if the boys of the Fourth Grade sing the alto part exclusively?

- 5 What is accomplished by alternating the upper and lower parts between the boys and girls?

- 6 What is the particular benefit resulting from singing the lower part?.....

7 What is the first step in part singing?.....

8 What division of the class should be made in part singing?.....

9 Give a short model lesson presenting Illustration No. 6.....

10 (a) What is a "round?".....

(b) What is a "catch," or "glee?".....

11 What is the origin of the "fugue?".....

12 Explain fully the methods by which rounds can be taught most successfully.....

13 Do pupils generally find it difficult to sing the round?.....

14 What is a "canon?".....

15 How should the canon be taught?.....

16 How should the teacher first take up a part-song?.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

17 If you are teaching in the Fourth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account.

Intermediate and Grammar Grade teachers only, should answer the following questions:

18 (a) *State fully what difficulties you have had in teaching part songs to your class.....*

(b) Name three part songs which you have used.....

(c) *In what way can you use the study of rounds and canons to facilitate your study of part songs?*.....

In the spaces below, marked "Q 1," "Q 2," etc, you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 63

Review Preliminary to Fifth Grade Study

In schools where music is not systematically taught, it will be quite impossible for the pupils to move directly into the regular work of the Fifth Grade without some review of previous topics.

If the children have not had those principles of music study which should be presented in the lower grades, the teacher has no alternative but to present these principles anew to the pupils in a briefer, more condensed manner. This work will be more or less like that prescribed in previous lessons devoted to the review necessary for the Third and Fourth Grades, but, in addition, we must include the subjects which have been taught in the Fourth Grade Series of Lessons of this Course.

If the Fifth Grade class has never had any music study before coming into that grade, they will, of course, have little idea of tone, pitch and rhythm, and must first of all be brought into the "singing attitude" of mind by means of rote songs. In the regular course of procedure, it should not be necessary to teach many rote songs, but still it is well, before starting on the other topics which the children must take up, to have a fairly good repertoire of songs by which they can enjoy, and develop enthusiasm for, the singing lesson. These songs, however, must be selected carefully to meet the taste of the children of this more advanced grade, and must in no wise be the little rote songs that were given in the primary grades. In general taste and in mental development, those children who have had no special singing work are as mature as other children of the Fifth Grade, and the same songs will appeal to both classes. Choose, then, for these rote songs, material which is suitable for Fifth Grade children, even though the equipment of the class in actual musical knowledge may be that of only the First Grade. Almost all the songs which are suitable, can be taught readily by rote, and this should be the first material which the teacher uses, in starting the work of the Fifth Grade.

The next step, is, of course, learning to read notes, and the review outlined in Lesson No 53 must be covered, in teaching the scale, the staff, meter signatures and note reading. In addition to this, we must give a brief review on learning to beat time

as explained in Lessons Nos. 54 and 55. All of this work can be taught most effectively from the blackboard, without reference to the printed page.

It is a great mistake to put in the hands of Fifth Grade children a primer which is intended for the First or the Second Grade. The songs found in such books are generally too simple to please these older children, and while the exercises are as difficult as they can well master with their limited knowledge, still they will take no interest in the singing lesson because they will feel that they have been given "baby books." It is better to use a book not more than one year behind their grade, and make up the preliminary work by teaching all the necessary principles and illustrative exercises from the blackboard.

Begin the study of note reading with easy exercises, and then, in connection with the blackboard work, take up in order the problems of meter, the divided beat, the dotted quarter note, pitch names, the rules for finding Do, and the simple chromatics, according to the instruction that has been given earlier in this Course on those subjects. Later, you can begin the singing of "rounds" and "canons," as explained in Lesson No. 62, in preparation for part singing.

For those children who have had good musical training in the previous grades, the Fifth Grade is the place where sight reading should be at its best. Building on the foundation which should have been well laid, we find that the average child of eleven or twelve years of age is at the very zenith of his powers in quickness of perception and alertness, and has not yet reached the age of self-consciousness, which will inevitably impede his powers of expression to a certain degree.

If your class has had good drill in sight reading, you can give the children many sight reading exercises, and not always easy ones. The children love to try their skill at hard exercises and difficult musical problems, and thus their aptitude increases with practice. If they do not read readily, you should give them a great number of easy exercises, but insist that they must read them at sight without mistake. Correct any habit of stammering, or hesitation at the very outset, and induce the pupils to concentrate their whole attention on the work in hand. Insist upon their looking sharply at the exercises, and reading them promptly and fluently. Skill in doing this is largely the result of eye training, which we learned was the foundation of the early work in sight reading. With concentration of attention, you will find that the pupils develop remarkable aptitude in reading their exercises.

Give plenty of attention to vocal drill and dictation, both oral and written, but dwell mostly upon sight reading of both songs and exercises. The Fifth Grade is the place to bring to a focus all the previous training in sight reading. If the opportunity afforded at this time is neglected, you will find that the children will never become ready readers; therefore, throughout the work in the Fifth Grade, emphasize sight reading at all times.

The simple exercises given below, can be used for the early drill of those pup who have had little training before taking up the work of the Fifth Grade.

The Fifth Grade is also the place where we must teach many patriotic songs. The pupils should be made familiar with all of our national songs, and the time is well spent which is devoted to such study.

COLUMBIA, THE GEM OF THE OCEAN

DAVID T. SHAW

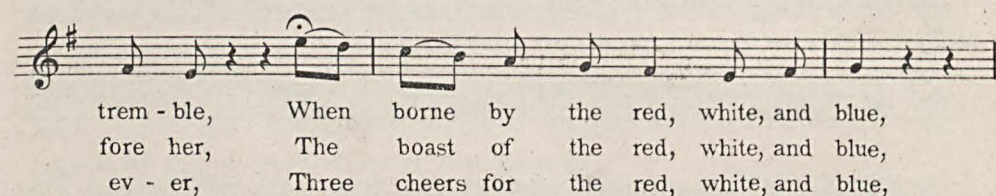
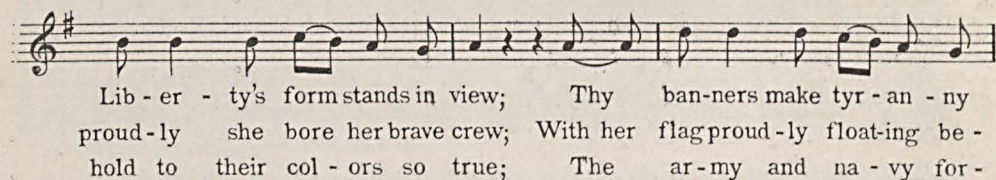
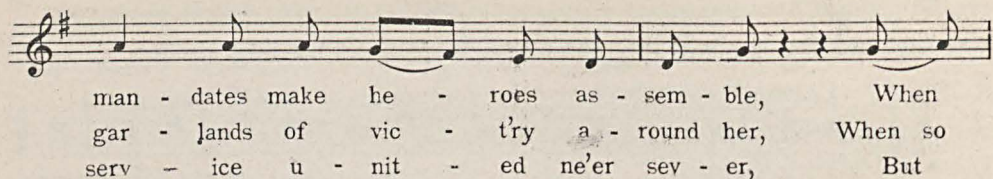
DAVID T. SHAW

Maestoso

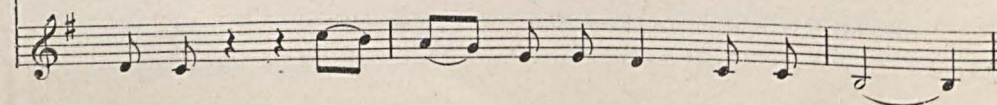
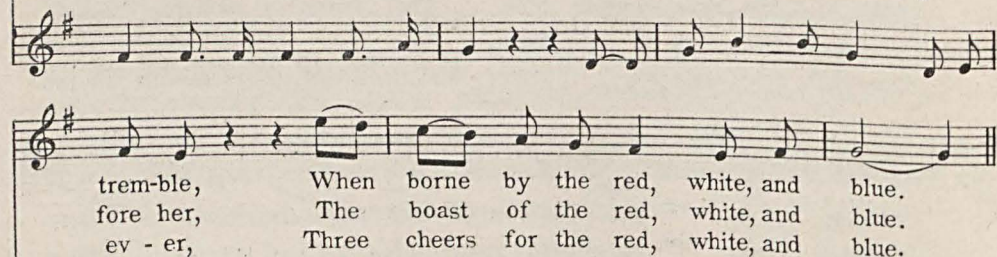
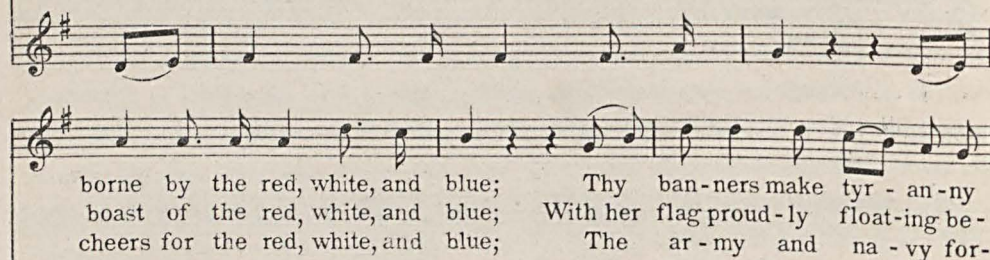
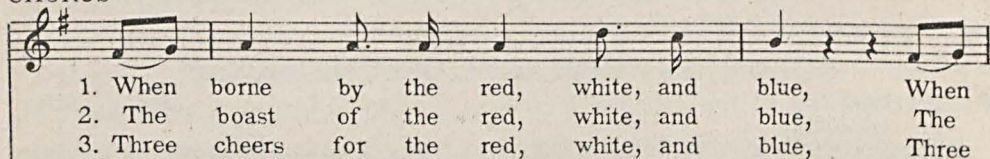
1. Oh! Co - lum - bia, the gem of the o - cean, The
2. When war winged its wide des - o - la - tion, And
3. The star - span - gled ban - ner bring hith - er, O'er Co -

home of the brave and the free, The shrine of each pa - triot's de -
threatened the land to de - form, The ark then of free - dom's foun -
lum - bia's true sons let it wave; May the wreaths they have won nev - er

vo - tion, A world of - fers hom - age to thee. Thy
da - tion, Co - lum - bia, rode safe thro' the storm; With
with - er, Nor its stars cease to shine on the brave. May the



CHORUS



CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... Class Letter and No.
Account No.

Town.....State.....Percentage.....

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 What conditions will the teacher probably find in the Fifth Grade music class at the first of the year?.....

2. Give a list of the topics which must be treated in the review, if one is made necessary
because no previous music study has been given in the school.....

- 3 What is the first step toward enlisting the pupils' enthusiastic interest in the music lesson?

- 4 Why should particular care be taken in the selection of songs?.....

5 Why is it necessary for the teacher to be tactfully observant of the pupils' taste in the Fifth Grade song material?.....

6 Name three songs which can be used as rote song material in the Fifth Grade.....

7 Why is review work better taught from the blackboard, than from text books?.....

8 Why is it particularly necessary to use advanced music readers in the Fifth Grade?

9 How can the preliminary work be made up, if it seems desirable to use only advanced music readers?

10 When there has been considerable musical teaching in previous grades, on what point should emphasis be laid in the Fifth Grade music study?.....

11 Why can the teacher expect rapid progress at this point?.....

12 What precautions should the teacher observe in the matter of sight reading?.....

13 Why should this method of drill be developed to the utmost?.....

14 What particular kind of songs should be taught in the Fifth Grade?.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

15 If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Grammar Grade teachers only, should answer the following questions:

16 (a) *What conditions do you find in your class at the beginning of the school year?*

(b) *What suggestions for review contained in this lesson do you find particularly valuable, and applicable to your work?*

(c) *Do you find it difficult to arouse enthusiasm for the music lesson in your class?*

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.

Answer

Q. 2.

Answer

Q. 3.

Answer

Q. 4.

Answer

Q. 5.

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 64

How To Maintain Interest The Unequal Divided Beat

The most essential thing in the music study of the Fifth Grade is to make it so interesting, that the children will love their singing lesson, and long for the music period to come. No matter what is done, or what is left undone, this must be the important feature. Nothing can be accomplished if the children do not like their singing, or look upon it as a drudgery. This is more likely to happen in the Fifth Grade than at any other point, because they are coming to see their progress in other studies; and if, as frequently happens, there is much review work to be done in the music study, the pupils are very apt to find it tiresome. For this reason, until they have learned to make a play of their sight reading in various drills, you will need many rote songs to keep up the interest, while you are quietly inserting the necessary amount of drill.

In those classes where there has been no previous training in music, especially in the Fourth Grade work, it may be necessary to devote the work of the entire year to the development of tone quality, ear training, and the other fundamentals which have already been treated in this course of lessons. The Fifth Grade offers practically the last opportunity of the teacher to do this essential work in the Grades and therefore it must be thoroughly done. It may be necessary for you to work a long time with the untrue voices to get them into satisfactory condition. Meanwhile, however, it is most desirable to get up a good repertoire of suitable rote songs through which to keep up the interest, while the review work is being done.

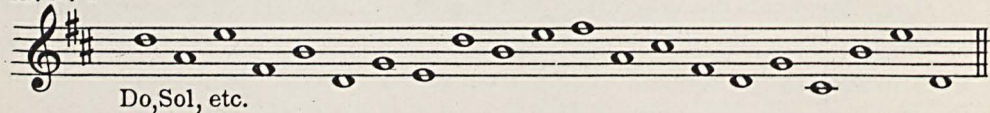
If the class has already had some training, you will be able to conduct a review in a shorter period of time, including only such features as have not previously been presented, and can probably take up the new work, which properly belongs to the Fifth Grade, in the second semester of the school year.

In presenting the problems of the staff, meter signature, etc., use the black-board and colored crayon constantly. Give daily drill on the old, and now familiar, scale ladder, and make the work quick, short and full of vim. For instance, draw a staff on the board, and write the key signature and Do in colored crayon. Now, write quickly on the staff a round open note, for instance Mi, and tell the class

to give instantly the syllable name of the note. Write with lightning quickness, other notes in all the various lines and spaces of the staff, and demand instant responses from the pupils, pausing only long enough after each, for the class to give the name. Of course, this will result immediately in sharpening the eye power and attention to a wonderful degree, but it will also result in a few nimble witted and quick-tongued pupils answering, while the slower ones fall behind. After a minute or two of such drill, or play, (for it is really great fun and produces much competitive interest among the children), ask the leaders, or those who always answer, to be silent and give the others a chance. Then continue the exercise by calling on all the boys, and all the girls, in groups, or choosing certain ones from certain rows, and in other ways which are interesting and stimulating. Continue this until the exercise has served to reach every pupil.

Such a miscellaneous series of notes, as those given in Illustrations Nos. 1 and 2, can be used for this sight reading, but you should give such exercises with great speed, securing an immediate response with the syllable names of the notes. Avoid any regularity in choosing those who answer, so that the keenest, most alert attention may constantly be stimulated.

III. No 1



no room whatever for flagging interest, or hesitating responses.

III. N^o 4

(a) 1st Group Loo, Loo, Loo, Loo, Loo, Loo, Loo. (b) etc.

2nd Group Do, Sol, Do, Mi, Re, Re, Do. etc.

(c) Loo, Loo, etc. (d) Mi, Mi, etc.

Give especial attention to the letter names of notes, continue also to speak of the lines and spaces by their letter names, encouraging the children to do the same. Occasionally ask the class for the letter names of the notes of a single exercise, and sometimes it is well to sing an exercise using the letter names. With thorough drill of this kind, you should, in two or three months, find that the class can give ready and accurate answers with either the letter names or the syllable names of the notes.

It is now time to teach the unequally divided beat in our rhythm studies. This consists of a dotted 8th note followed by a 16th, as shown in Illustration N^o 5.

III. N^o 5

The use of the dot in this case is exactly the same as it is with the dotted quarter note and eighth, which we studied in Lesson N^o 58. The same principle of counting the time holds good, that is, the dot adds one half to the time value of the note. Since an 8th note is equal to two 16th notes in time value, we find that the dot will add one 16th to it, thus making three 16ths in all. The fourth 16th note is written out as a companion note in this rhythm, as shown in Illustration N^o 6. This rather jerky rhythm brightens materially many of our songs and exercises, but if used continuously, it produces an unmusical effect. Present it in exactly the same manner as that used for the evenly divided beat. (See Lesson N^o 56.) First, sing four Do's, four Ti's, four La's, etc., each one representing a 16th note, as shown in Illustration N^o 6.

III. N^o 6

Do - - Ti - - - La - - - Sol - - - Fa - - - Mi - - - Re - - - Do - - -

Then show how three of the four sixteenth notes in a quarter note are to be tied together in one long note, and the final sixteenth just barely touched upon. Sing

the scale downward as shown in Illustration N^o 7, using the dotted eighth and sixteenth figure in this manner. The sixteenth note must be sung with extreme lightness and deftness, in order to give the right effect.

III. N^o 7



The scale song in Illustration N^o 8, shows the use of this rhythm.

III. N^o 8

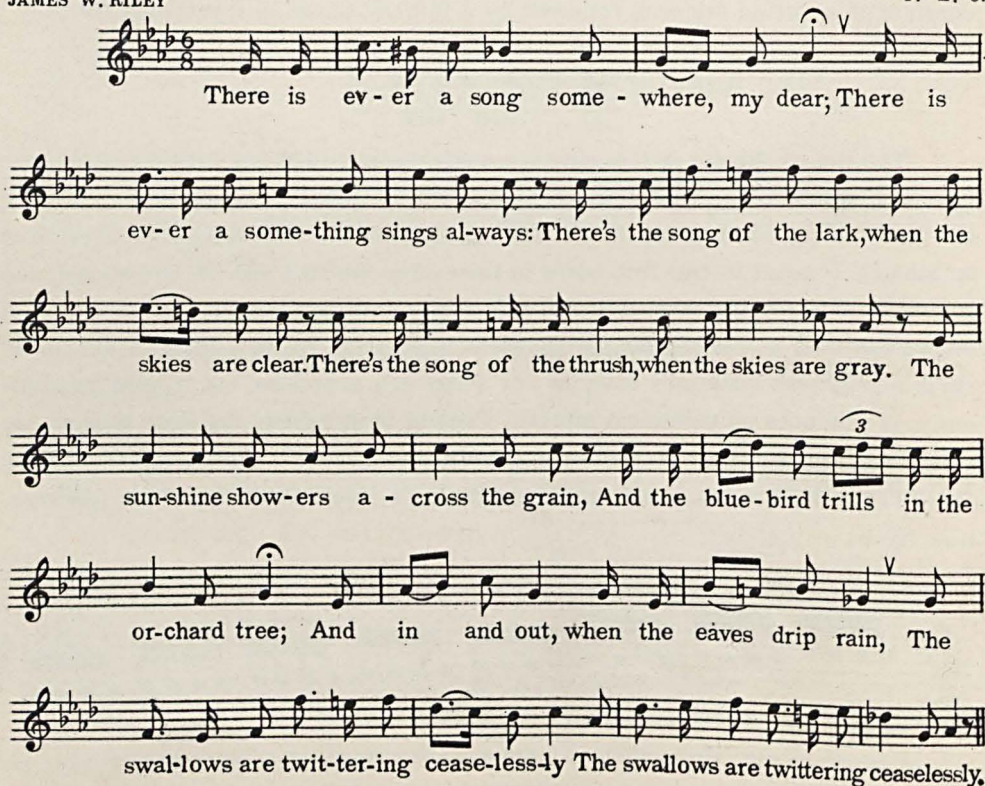


The following song will also serve for this purpose, although here the dotted eighth and sixteenth note are used in $\frac{6}{8}$ rhythm. The time values of the notes and effect of the rhythm are similar to two part time.

THERE IS EVER A SONG SOMEWHERE

JAMES W. RILEY

F. E. C.



CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Discuss fully the importance of keeping up the interest in the singing lesson.....

- 2 Name two ways in which this can be accomplished.....

- 3 Why is it so important that the work in the Fifth Grade should stimulate the pupils' interest?.....

- 4 What two points in the method of presenting the lesson must be observed most carefully by the teacher?.....

- 5 What two results are apt to follow rapid dictation work?.....

- 6 How can the teacher overcome any detrimental tendencies in such exercises?.....

7 Give on the staff below, a series of notes which may be used for rapid dictation?.....



8 Name a good method of ear training to be derived from the sight reading exercises.

9 Why should the use of the letter names of notes be encouraged?.....

10 Write, on the staff below, an example of the unequally divided beat.....



11 Explain the value of the dotted eighth note.....

12 Give a short model lesson, presenting the dotted eighth and sixteenth rhythm.....

13 Write an original rhyme and a melody for it, using the dotted eighth and sixteenth rhythm



If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

14 If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Grammar Grade teachers only, should answer the following questions:

15 (a) Give a report of the results of using interesting and stimulating methods in sight reading, basing your report on actual experience in your class work.

(b) Give a short model lesson, presenting the dotted eighth and sixteenth rhythm.

Write an original rhyme and a melody for it using the dotted eighth and sixteenth notes.

In the spaces below, marked "Q 1," "Q 2," etc, you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

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A COURSE OF LESSONS IN
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Lesson No 65

The Names of Keys

The next subject which we are to take up is that of naming the keys, or key signatures. It has already been treated from the Normal standpoint in Lesson No 49, but it should be presented to the children somewhat as follows:-

Now, children, we have already learned how to find Do in the keys that have sharps in the signature, and we have also learned how to find Do when flats are used. Now, who can give me the rules for finding the Do's? John, give the rule for finding Do in the sharp keys. (*John answers.*) Yes, that is right. The last sharp is always "Ti," and we count up to Do.

Mary, can you give me the rule for finding Do when there are flats in the signature? (*Mary answers.*) Yes, that is right also. The last flat is always "Fa," and we count down to Do.

Now, we want to learn the names of the keys, so that we can tell at a glance just what the name of the key is, when we see a signature of, for instance, three sharps, or two flats, etc. When a composition has no signature at all, we say it is in the key of C, from the fact that the scale begins on that note, and the half steps between Mi and Fa, and Ti and Do, fall upon the half steps which have the pitches of E and F, and B and C, respectively. When we place Do on any other tone than C, changes are made in the pitch of the other tones. Of these changes we shall learn more later. It is sufficient now if we simply commit to memory the signs of the keys, just as we memorize the multiplication table, and then we can know instantly the name of the key in which we are singing, by looking at the signature, as well as by finding the Do from the last flat or sharp.

(The teacher writes on the board, in a convenient place the following table of signatures.)

One sharp	is	the	sign	of	the	key	of	G.
Two sharps	"	"	"	"	"	"	"	D.
Three	"	"	"	"	"	"	"	A.
Four	"	"	"	"	"	"	"	E.
Five	"	"	"	"	"	"	"	B.
Six	"	"	"	"	"	"	"	F#.

John, you may read this over for us. *(John reads.)* Now, we must try to memorize this table for tomorrow's lesson.

You may learn the flat signatures in the same way.

One flat	is	the	sign	of	the	key	of	F.
Two flats	"	"	"	"	"	"	"	B \flat .
Three	"	"	"	"	"	"	"	E \flat .
Four	"	"	"	"	"	"	"	A \flat .
Five	"	"	"	"	"	"	"	D \flat .
Six	"	"	"	"	"	"	"	G \flat .

Harry, you may read the table of flat signatures for us, and then see if you can tell us what the name of the key with four flats is. *(Harry reads and answers correctly.)*

Thorough drill on these tables of key signatures should be given, to stamp them in the memory. Require the children to write the tables on the blackboard many times. Also draw a staff and write various key signatures. In turn, ask the children to write on the board, the upper and lower Do of these key signatures. Call attention constantly to the position of the sharps and flats on the staff. When the children are able to fix the Do, having once given the key signature, then reverse the question, and ask them to write the Do and then add the key signature. You may make a very interesting game of writing these key signatures and placing the Do, by following the plan of the old fashioned "Spell Down." Divide the class into sides, and, in the usual way, test the sides or rows to find out which knows the most key signatures. This simple plan is productive of much competitive interest and never fails to bring good results.

Draw a staff on some unused place on the blackboard possibly at the top, and place it on the letter names of the lines and spaces. Then write the sharp and flat signatures successively, and give for each signature, the high and low Do. The

manner in which this should appear on the board, is given in Illustration N^o 1.

Key of C

III. N^o 1

Key of G Key of D Key of A Key of E Key of B Key of F#

Key of F Key of B \flat Key of E \flat Key of A \flat Key of D \flat Key of G \flat

Allow these illustrations to remain on the board for some time, while you are teaching the subject of key signatures, and, when necessary, refer to them. In this way the children imbibe the knowledge of key signatures unconsciously, as well as consciously.

Make a daily drill of asking for the key signatures in quick succession. Thus, ask such questions as: "One sharp is the sign of what key? Where is Do? Two flats is the sign of what key? Where is Do?" Or, turning the questions about, "What is the sign of the key of D? Where are the sharps placed?" This will bring a quick and keen familiarity with the key signatures. Do not lose any opportunity to impress the use of the signatures on the pupils. Having the staff with the groups of sharps and flats on it before their eyes daily, helps to fix these things in mind. Drill regularly at the music lesson on key signatures, until every pupil can write every signature properly and without hesitation.

In giving such exercises as those below, begin the work by close questioning as to the signature and name of the key used, the time signature, and other questions concerning the note values, etc., until these facts become simple and familiar subjects for the class.

1

2

3

4

Observe the same suggestions as given for the exercises, in teaching the song
 "When the Wind Blows."

WHEN THE WIND BLOWS

Briskly

p

1. Oh, the danc - ing of the leaves,
 2. Oh, the com - fort of the fire,

f

When the wind blows, Oh, the danc - ing of the leaves,
 When the wind blows, Oh, the com - fort of the fire,

f

p

When the wind blows; And the rush - ing of the trees, Shout - ing,
 When the wind blows; While we hear the song and chat, Of the

cresc

ff

shriek - ing on the leas, Like the sound of seeth - ing seas,
 ket - tle and the cat, And the crick - et on the mat,

cresc

When the wind blows, When the wind blows, When the wind blows.

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By **FRANCES E. CLARK**

Examination Paper for Lesson No. 65

Name..... { Class Letter and No.
 { Account No.

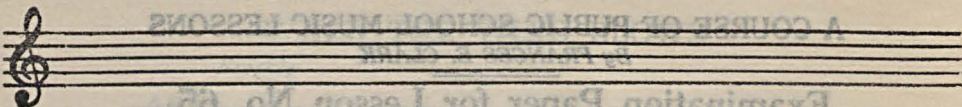
Town.....State.....Percentage.....

Write name, address and numbers plainly.

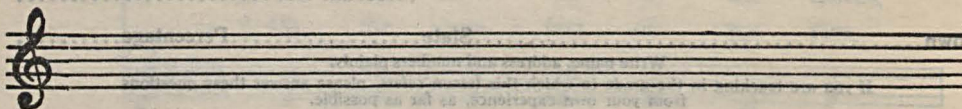
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Give again the rules for finding Do in the sharp keys and the flat keys.....
- 2 Explain of what use these rules should be to the pupil.....
- 3 Discuss the necessity for knowing the *names* of the keys.....
- 4 In the regular (major) scale, between what steps of the scale-ladder do the semi-tones occur?
- 5 (a) When Do is placed on any other pitch than C, what is the effect on the *pitch of the notes* of the original C scale?.....
- (b) Does the *order of the half steps* in the scale change, or does it remain the same?

6 Write on the staff below, the table of the signatures of the sharp keys.....



7 Write on the staff below, the table of the signatures of the flat keys.....



8 Name four ways in which the teacher can give drill on the key names.

1.....

2.....

3.....

4.....

9 Discuss the value of having the table of key signatures written on the blackboard, for a period of time.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

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Lesson No 66

Chromatics

In presenting the subject of chromatic tones to your pupils, you must not confuse their minds by a discussion of the "whys" and "wherefores" of chromatic alteration, but simplify your explanation by reference once more to the scale with its tone ladder, which they learned in the Second Grade. Introduce this subject in the lesson previous to the one you intend to use for the full explanation, by telling the children that there are some "between tones," or intermediate tones, between the regular steps of the scale ladder. This hint is enough to stimulate their interest in the first lesson. Then, in the next lesson, say to them:

We learned at the last lesson, that there were some "between tones," or intermediate tones, found in between the regular tones of the scale. Let us now investigate and find out more about them. (*Draw the tone ladder given in Lesson No 32.*)

Notice, children, that the distance between Fa and Mi, and Ti and Do, is only half as great as the distance between the other tones. (*Point to spaces of ladder.*) As we look at the ladder, does it not seem reasonable, that, if we can sing two tones to one space, a half step apart, there might be room between the other steps of the ladder for another tone, half way between each of them?

Let us see if our ears can distinguish this difference. (*Blow the pitch D from the pitch pipe.*) Let us call this note, Do. Class, sing Do.

Ill. No 1

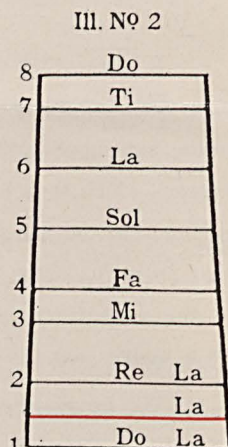


(Children sing.) Sing lower Do. (Children sing.) Sing Do-Re. (Move pointer to Do, Re, while children sing.) Now let us sing these tones with La. (Children sing.) Notice how far the voice seems to travel. Now sing with La again. Now, without changing the tone for either Do or Re, sing the same tones with La, and put a tone half way between. (Sings) La-La-La. (Children sing.) There it is. Now we know that it is possible to sing a tone half way between Do and Re.

We will draw a line with red crayon half way between Do and Re, to represent this new tone.

(Insert red line as in Ill. No. 2.)

If we can sing a tone half way between Do and Re, do you not think that we can sing one between Re and Mi? Let us try it. Sing Re-Mi, and listen very carefully. (Children sing.) Sing it once more with La. (Children sing.) You see how far the voice goes to reach the top tone. Now, without changing either Re or Mi, put one tone in between, like this (sings) La-La-La. Now, you sing it. (Children sing.) There it is, sure enough, a new tone. We will draw a line with colored crayon between Re and Mi. (Teacher inserts red line between Re and Mi, as in Ill. No. 3.)



There is not room enough between Mi and Fa for another tone, as you see there is only a short distance between these steps of the ladder; but there will be room between Fa and Sol, since you see there is a wide step in the ladder. Sing Fa-Sol. (Children sing.) Now sing it with La and listen carefully. (Children sing.) Now sing one tone in between; (sings) La-La-La. (Children sing.) That is good. Now we will draw a colored line between Fa and Sol, to show the new tone we have discovered. (Teacher inserts red line between Fa and Sol, as in Ill. No. 3.)

We will find one more new tone, between Sol and La. Children,

sing Sol-La. (*Children sing.*) Now, see, we will put the colored line between these two rungs of the ladder. (*Teacher inserts red line between Sol and La as in Ill. No 3.*)

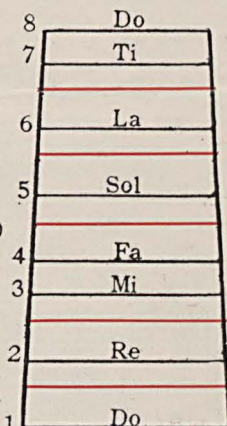
There is only one more space left in the ladder where we can possibly insert another "between tone," since you see that the space between Ti and Do is small, just as it is between

Ill. No 3

Mi and Fa. This last tone will come between La and Ti. Now, children, let us sing La-Ti, and then with La, La, La; and then we will put in the last colored line that we can insert in the scale ladder.

(*Children sing as directed, and teacher inserts red line as in Ill. No 3.*)

Now, how many new tones have crept into our scale this morning? Five. They have been there all the time, but we did not need to use them, and so we have said nothing about them until now. At the next lesson, I shall want you to tell me how many "between tones" we can put into the scale ladder, and where they come.



In beginning the work with Chromatic tones, it is advisable to have a thorough review in oral and written dictation on the diatonic tones of the scale. The children in this grade should be able to give readily any interval occurring within the scale, or a half octave above or below. In dictating the various tones, or intervals, it is best to call for them in groups, with the numeral names, the pupils giving back the same groups in syllable names. For example, you might say, "Class, sing 1-3-5-3-1," and the pupils will respond with Do, Mi, Sol, Mi, Do. It is also excellent practice in stimulating alertness in the class, to call the numerals *one at a time*, so rapidly that the syllable names which the class gives back to you, form a melodic group; but this must be done very quickly so that one tone follows another instantly. Thus, the following numerals might represent your dictation, and the syllables would be the pupil's immediate response:

1-Do, 3-Mi, 4-Fa, 5-Sol, 3-Mi, 2-Re, 1-Do.

It is also a good plan for you to write out a series of groups of numerals which you wish to give, and have the memorandum in your hand, so that you need not hesitate in calling for them.

Occasionally you should have a written lesson. Sing the tones to the pupils with the neutral syllable La or Loo, and ask them to write what you have sung, giving to them beforehand the key position, and writing at first without meter. These melodic phrases should ordinarily be seven tones in length. You can use the following formulæ, or any others which may occur to you at the time of giving the lesson.

$$\begin{array}{l} \{ 8 - 7 - 6 - 5 - 6 - 7 - 8 \\ \{ 8 - 5 - 3 - 5 - 8 - 2 - 1 \\ \{ 1 - 3 - 5 - 6 - 4 - 2 - 1 \end{array} \quad \begin{array}{l} \{ 1 - 8 - 5 - 6 - 4 - 1 - 5 \\ \{ 1 - 4 - 2 - 6 - 5 - 7 - 8 \\ \{ 8 - 3 - 8 - 5 - 7 - 2 - 8 \end{array} \quad \begin{array}{l} \{ 1 - 7 - 6 - 4 - 2 - 7 - 1 \\ \{ 1 - 5 - 3 - 8 - 6 - 2 - 8 \end{array}$$

Teach the following part song to the class according to the methods given in Lessons Nos. 61 and 62.

HEIGH-HO! DAISIES AND BUTTERCUPS

JEAN INGELOW

J. M. Mc LAUGHLIN

1. Heigh - ho! dais - ies and but - ter - cups, Fair yel - low
2. Heigh - ho! dais - ies and but - ter - cups, Fair yel - low

daf - fo - dills, state - ly and tall! When the wind
daf - fo - dills, state - ly and tall! A sun - shin - y

wakes, how they rock in the grass - es, And
world, full of laugh - ter and leis - ure, And

dance with the cuck - oo birds, slen - der and small.
fresh hearts un - con - scious of sor - row and thrall.

5. When all of the chromatics have been added to the scale ladder, how many new tones are found?

6. Why should it stimulate the interest of the pupils to know that the new tones have been in the scale ladder all the time?.....

7. If you have had any previous experience in teaching chromatics, report below the success of your instruction.....

8. What should be the benefit to the class of the review on diatonic intervals?.....

9. Write five groups of numerals which the teacher should use in oral dictation.....

10. Should the teacher have better success in dictating notes singly or in groups?.....

11. Give two reasons for your answer.

I.

2.

12. If you are teaching in the Fifth Grade and can now put the Model Lesson for this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching, only varying from the Model Lesson as may be absolutely necessary.

If you can use this Model Lesson in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account

of the results you obtained from its use.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
.....
.....

Answer.....
.....
.....

Q. 2.....
.....
.....

Answer.....
.....
.....

Q. 3.....
.....
.....

Answer.....
.....
.....

Q. 4.....
.....
.....

Answer.....
.....
.....

Q. 5.....
.....
.....

Answer.....
.....
.....

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Lesson No 67

Names of Chromatic Tones

The naming of the new notes which were described in Lesson No 66 is the next step to take, in order to become thoroughly familiar with chromatics. After learning to sing them, thus training the ear, we are now to add their names. This is best accomplished in the following way.

We learned in our last lesson that five new tones have moved into our scale. These little strangers must have names. To distinguish them from the regular tones of the scale, we drew a colored line in our scale ladder for each of these new tones, and this is how they looked. (*Teacher points on the board to the scale ladder, as given in Ill. No 3, Lesson No 66.*) Notice that the new tones are marked by the colored lines, and that they come half way between each of the syllable names, except Mi and Fa, and Ti and Do.

The name "chromatic" was given to these between tones by the Greeks, who thought that the slight difference in pitch between them and the regular scale tones, affected the quality, or color of the tone. Hence they named them from the Greek word "*chroma*," meaning color. Now, these little colored tones, or chromatics, when placed between two of the regular scale tones, have two uses and two names. If they take the place of the tone below, and are written on the same line or space, they take the name of this tone. When they take the place of the tone above them, they are then named for *that* tone. We change the vowel sounds in the syllable names to *I* (which sounds like *EE*) when the names of the tones below are used (or in ascending the scale), and we substitute the vowel sound *E* (which sounds like *AY*), in all of the original syllable names in the descending scale. That is, in the between tones used when singing up the scale we have Di-not Do, Ri-not Re, etc., and in singing down the scale, starting from high Do, we have Te-not Ti, etc.

Now, let us learn these new chromatic names. We take them first in ascending order. (*Teacher writes on the board the following table.*)

The intermediate tone above Do is called Sharp 1, or Di.

" " " " Re " " " 2, " Ri.

There is no intermediate tone above Mi, as the next note is Fa.

The intermediate tone above Fa is called Sharp 4, or Fi.

" " " " Sol " " " 5, " Si.

" " " " La " " " 6, " Li.

There is no intermediate tone above Ti, as the next step is Do.

Now, in descending the scale, the table is as follows:-

The intermediate tone below Ti is called Flat 7, or Te.

" " " " La " " " 6, " Le.

" " " " Sol " " " 5, " Se.

There is no intermediate tone below Fa, as the next step is Mi.

The intermediate tone below Mi is called Flat 3, or Me.

" " " " Ra " " " 2, " Ra (since the syllable Re sounds like those already given.)

In these two tables we have the entire tone-family of the scale. How many tones do you find, when counting either up or down? (*Children answer "thirteen."*) Yes, there are thirteen tones altogether in this so-called chromatic scale. You can always recognize the chromatic scale by the fact that it moves by these short half steps, or between-tones, from one Do to the next Do.

Visible presentation of the chromatic tones, by means of the scale ladder, makes the whole matter a very simple one. The use of the scale ladder and the dotted colored lines is the key to the situation.

The children have proved for themselves that it is possible to sing the intermediate tones between the regular scale tones, and on the ladder they see the exact relation of these new chromatic tones to each other and to the old tones of the scale. They have already learned, even before this, to sing "Sharp 4" and "Flat 7" (see Lesson No 61), and, understanding that the new tones are sung quite often, they see readily that the subject must be mastered. The proper presentation of the subject, as outlined in this lesson and Lesson No 66, should result in making the children perfectly secure in singing chromatics. What this accomplishment means may be inferred from the fact that not one choir-singer in ten is sure and accurate in sight-reading when chromatics occur; hence the teacher should make every effort to give a most thorough and complete drill on the subject.

When the scale ladder is drawn on the board, and has become thoroughly familiar to the students, and they have learned the names of the chromatic tones, it is well to write, at the ends of the dotted colored lines, the syllable names of the new tones. Place the sharp names at the right of the scale ladder, and the flat names at the left. Now, with the pointer, indicate the dotted colored line between scale steps 1 and 2, and ask the children its syllable name. As it is written on the board, the pupil can see it and will answer accurately. Continue this with all the other syllable names, both sharps and flats, using regular and irregular order, until the children become familiar with reading the names of the new tones. Call attention to the fact that Sharp 1 and Flat 2 are exactly* the same tone, as shown by the fact that the two names are used at the ends of the same line. Compare also the names of Flat 3 and Sharp 2, Sharp 4 and Flat 5, and so on throughout the scale, and make them see clearly that one set of names is used in an ascending progression, and that the other set is employed in a descending progression.

Still referring to the scale ladder on the board, ask questions about it of the boys and the girls separately, or of certain rows which seem to be slow in determining the note names. Ask the leaders to be silent and get a response from the dull or backward pupils. In every way, make the brief period in the lesson serve as a thorough, systematic drill on the names of the chromatic tones of the scale, and produce, if possible, a thorough familiarity with every tone, while reading them from the board.

Now, erase the names from the board and continue the drill, the children relying on their memory for accurate answers. Keep this drill up for a few minutes every day, until you know that every child in the room can instantly give the name of every tone in the scale.


The rounds which were studied in Lesson No 62 should form an important part of the daily lesson, as in no better way can the teacher establish independence and accuracy in part singing. Divide the class into two or four sections, according to the nature of the round, and continue the drill as suggested in Lesson No 62. The following rounds are excellent for this purpose.

* Scientifically, these two tones are not strictly identical in pitch, yet for practical purposes they are the same.

MERRILY, MERRILY

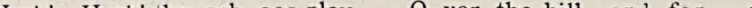
ROUND FOR TWO PARTS

1 ROUND FOR TWO PARTS



The first staff of music is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a first ending bracket labeled '1' over the first six measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The second measure of the first ending contains a repeat sign. The staff continues with: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The final measure of the staff contains a repeat sign.

2



Hark! Hark! the ech-oes play O-ver the hill, and far a-way.

WHO'LL BUY MY POSIES?

ROUND FOR FOUR PARTS

1
Who'll buy my pos - ies, Fresh lil - ies, and ros - es, With

2
cow-slips and prim - ros - es? La - dies, who'll buy?

3
4

Detailed description: This is a musical score for a round in 3/4 time, key of D major. It consists of four parts, numbered 1 through 4. The melody is simple and repetitive, designed for four voices to enter at different intervals. The lyrics are: 'Who'll buy my pos - ies, Fresh lil - ies, and ros - es, With cow-slips and prim - ros - es? La - dies, who'll buy?'.

The song "A Bird is Sweetly Singing" is bright and effective, and contains in the last two lines a suggestion of the "canon form," which was also studied in Lesson No. 62.

A BIRD IS SWEETLY SINGING

FRANK VON HOLSTEIN

A bird is sweet-ly sing - ing With - in the leaf - y wood; I

hear the car - ol ring - ing, With spring's de - light im - bued, With

spring's de-light im-bued. O come and dwell with me, Be-neath the green-wood

O come and dwell with me, Be - neath the

tree, O come and dwell with me.

greenwood tree; O come and dwell with me.

Detailed description: This is a musical score for a song in 6/8 time, key of D major. It features a melody with a canon-like structure in the final lines. The lyrics are: 'A bird is sweet-ly sing - ing With - in the leaf - y wood; I hear the car - ol ring - ing, With spring's de - light im - bued, With spring's de-light im-bued. O come and dwell with me, Be-neath the green-wood O come and dwell with me, Be - neath the tree, O come and dwell with me. greenwood tree; O come and dwell with me.'.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 67

Name..... { Class Letter and No.
 { Account No.

own.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Why is it important to learn first to sing the chromatic tones before learning their names? Discuss fully.

2. How can the teacher best present the regular and chromatic scale tones?.....

3. What is the value of using the colored line to indicate the chromatic tones on the scale ladder?

- Between which two groups of syllable names is the chromatic tone omitted, and why?

- What is the origin of the word "chromatic"?.....

6. Explain the fact that each chromatic tone may have two names

7. Give the rule for the double use of the chromatic syllable names, in the ascending and the descending scale.

8. Give the chromatic syllable names used in the ascending scale.

9. Give the chromatic syllable names used in the descending scale.

10. How many tones are there in the chromatic scale?

11. Explain why *visible presentation* of the chromatic tones simplifies the subject.

12. Discuss the use of the names, "Sharp 1," "Sharp 2," "Flat 6," "Flat 7," etc., instead of the letter names, as F sharp, A flat, etc.

13. Give a short model lesson presenting the fact that Sharp 1 and Flat 2, and similar groups, are used for the same pitch.

14. Name two ways in which the teacher can be sure that the pupils understand the drill on the names of the chromatic tones.

15. Give a report of the success you have had in teaching "rounds" as an aid to part singing.

16. Have you memorized and presented to your class the song "The Bird Is Sweetly Singing"?

If you are teaching at the present time, answer the question below which pertains to your grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

17. If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Grammar Grade teachers only, should answer the following questions:

18. (a) In presenting chromatics to your class, have you in the past followed the methods outlined in Lessons Nos. 61, 66 and 67? If not, state fully what your method has been.

(b) Give a report of the result of your work in following your own line of development.

(c) Do you use "rounds" as part of your daily training in part singing?

In the spaces below, marked "Q 1," "Q 2," you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1

Answer

Q. 2

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 68

Singing the Chromatic Scale

We must now learn to sing accurately the scale which includes all the chromatic tones which we have learned in our previous lessons. Take up the subject with the class in somewhat the following manner:-

We have found on our familiar scale ladder, that there are thirteen tones to be included between low Do and upper Do. Eight of these tones are in the series of tones which we learned a long time ago, and constitute what is called the "Major Scale." We are going to study more about this major scale later on, but now we must turn our attention to learning to sing these new tones. We will first sing them in groups, and then finally, putting the different groups together, we will sing the entire chromatic scale of thirteen tones.

We have sung a few of these new tones before, but now we must learn to sing them all. Let us begin by singing Do, Re, Mi. (*Children sing.*) Now sing Do-Mi, and listen closely for the tone, or pitch of Mi. (*Children sing.*) Now let us put in the new tones you have learned, that is, Di and Ri, and sing the group all together. Now sing Do, Di, Re, Ri, Mi, and be very sure that when you finish, you have the same tone for Mi that you had before. (*Children sing as directed.*) Now, to test this, sing Do-Mi once more. Was this last Mi the same in pitch as the first one you sang? (*Children sing Mi, and find it is accurate. Teacher repeats the exercise.*)

Now, let us sing Mi, Fa, Sol, and then Mi-Sol. Now, we will put in the new intermediate tone, and sing carefully Mi, Fa, Fi, Sol. Are you sure that this last Sol is the same in pitch as the first one? (*Children sing as directed; teacher tests the last tone, and then repeats the exercise a second time; the third time she may use the syllable "Loo" instead of the actual syllable names. This gives further ear training.*)

Now, let us finish the scale by singing La, Ti, Do, and then Sol-Do. Now, sing Sol-Do again, and listen very carefully for the pitch of Do. Now, let us put in the new intermediate tones, which we have learned, between Sol and Do, and sing Sol, Si, La, Li, Ti, Do. Again, are you sure that you have the same tone for Do as before? *(Children sing exactly as directed, and the test is repeated, as indicated in paragraph above. The teacher should repeat this exercise in its entirety, with careful drill on these groups, and giving especial attention to the test of the final tones in each group.)*

Now, we are going to begin this exercise all over again, and this time we will use the pitch pipe to test ourselves at the end of each group, to see if we are absolutely right. *(Teacher blows the pitch "C" on the pitch pipe.)* Now, children, sing upper Do; now, lower Do. *(Children sing.)* Now sing all the intermediate tones from Do to Mi, pausing on Mi. The pitch pipe will then give us the tone for Mi to see if we are right. *(After the children sing the group, the teacher blows "E" on the pitch pipe and tests for pitch.)* That is right. Now go on, singing the new tones all the way up to Sol. Now let us see if we are right for Sol. *(Teacher blows the tone "G" on the pitch pipe and tests for accuracy.)* Yes, that is right. Now go on to upper Do with all the little chromatic tones between Sol and Do. Now the pitch pipe will tell us if we sing in tune on Do. *(Teacher blows upper C on the pitch pipe and compares the pitch with the tone sung by the class.)* Now let us sing the whole scale again, and see if we come out right on upper Do. *(Exercise is repeated with careful testing for pitch.)* That was good.

Now, let us sing down the scale in the same way. This is Do. *(Teacher blows upper C on the pitch pipe.)* Now sing Do, Ti, La. Now Do-La, and then put in the intermediate tones, Do, Ti, Te, La. *(Children sing and teacher tests for pitch.)* Now, La, Sol, Fa, Mi; La-Mi, and then La, Le, Sol, Se, Fa, Mi. *(Children sing.)* Now, Mi, Re, Do, then Mi-Do, and then with the intermediate tones, we will sing Mi, Me, Re, Ra, Do. *(Tests with pitch pipe.)* Now let us sing the scale all the way down from top Do, and pause at La and Mi for the pitch pipe to tell us if we are right. *(Teacher tests on syllables La and Mi, with the notes "A" and "E" on pitch pipe.)*

Drill on these groups of tones in the chromatic scale for just a few minutes at a time in each lesson period, but keep it up until it becomes very easy for the children to give any succession of tones and come out on exactly the right pitch at the end of a group. A chromatic pitch pipe (Congdon) is absolutely necessary to give this drill accurately.

Make the pupil understand that these chromatic tones are not at all difficult if learned in this way, and that they are as easily mastered as the regular scale tones. Make the work fun, and strive to keep up the competitive spirit. Let the children consider these drills as tricks, acrobatic feats, or musical gymnastics, which it is simply sport to do. The drill should be short, sharp and exact, and the pitch of tones, when tested, should be absolutely perfect.

To give variety to these exercises, pitch the scale in different keys than that of C, and figure out for yourself how you can give the class the tone required for testing. For instance, in the key of D, A will give you Sol, but you cannot give Mi in that key, since F# is not found on the pitch pipe. The key of E \flat is especially good for singing. In this key, blow the upper E \flat on the pitch pipe for Do, B \flat for Sol, and G for Mi. C gives you La, A \flat is the pitch for Fa, and if you wish to use it, Fi comes on the pitch of A natural.

The following exercises embody the principles contained in Lessons Nos. 66, 67 and 68, and they can only be taught without difficulty by following closely the material in these lessons. Great care should be exercised in the presentation of chromatics, as it is a subject full of difficulties unless approached in the right way.

The image contains five musical exercises, numbered 1 through 5, each on a separate staff. All exercises are written in treble clef.

- Exercise 1:** Key of D major (two sharps: F# and C#), 3/4 time. The scale starts on D4 and ascends chromatically to D5, ending with a double bar line.
- Exercise 2:** Key of E major (three sharps: F#, C#, and G#), 4/4 time. The scale starts on E4 and ascends chromatically to E5, ending with a double bar line.
- Exercise 3:** Key of E major (three sharps: F#, C#, and G#), 3/4 time. The scale starts on E4 and ascends chromatically to E5, ending with a double bar line.
- Exercise 4:** Key of D minor (two flats: B \flat and F \flat), 2/4 time. The scale starts on D4 and ascends chromatically to D5, ending with a double bar line.
- Exercise 5:** Key of E minor (three flats: B \flat , F \flat , and C \flat), 4/4 time. The scale starts on E4 and ascends chromatically to E5, ending with a double bar line.

Preface the study of "The River Song," with a short drill on the following two-part round.

BE TO OTHERS KIND AND TRUE

ROUND FOR TWO PARTS

1

Be to oth-ers kind and true, As you would have them be to you, And

2

nev-er do or say to men, What you would not re-ceive a - gain.

In giving the song below, teach it with a brisk swinging rhythm, and with attention to the chromatic notes contained therein, as well as to the independence of the two parts.

THE RIVER SONG

KATE LOUISE BROWN

LEONARD B. MARSHALL

Briskly

1. Lo! the hoar - y mount - ain To the sun - ny plain
2. To it - self it gath - ers Oth - er rills as bright,
3. Beau - ti - ful, broad riv - er, Child of show'r and sun,
Gives a thread of sil - ver, Child of sum - mer rain;
Like a moth - er folds them Dim - pling with de - light;
Nev - er i - dly rest - ing Till thy work be done;
On it wand - ers, sing - ing, With the flow'rs at play,
On they wand - er, sing - ing, Clasp - ing hand in hand,
Fields grow green to meet thee, Gone their thirst and pain,
Murm - ring in the dark - ness, Laugh - ing in the day.
Till the gra - cious riv - er, Glad - dens all the land.
Many a grate - ful harv - est Waves up - on the plain.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... Class Letter and No.
Account No.

Town..... State..... Percentage.....

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. How many tones are there in the chromatic scale?.....
2. What syllables are used for the regular major scale tones?.....
3. What syllables are used for the chromatic scale tones?.....
4. Why does the regular, or diatonic, scale lie at the foundation for the correct singing of the chromatic scale?
5. Why is it necessary to learn to sing the chromatic scale in small groups of tones, rather than to attempt the entire scale at once?.....
6. What is to be gained by singing the diatonic scale tones with special emphasis on the interval between the two outer tones of the group before inserting the chromatic tones?
7. Give a short model lesson for singing the chromatic scale between *Sol* and *Do*, giving particular attention to the testing of the pitch.....

8. Why is the use of the pitch pipe necessary in the chromatic scale drill?.....

9. What must be the spirit of the music lesson in order to sustain interest in the chromatic work until the pupils have mastered the subject?.....

10. Give the pitch names for the following tones. If you have a chromatic pitch pipe, state whether you can get these tones on it.

(a) In the key of D, what is the pitch for the syllable Sol?.....

(b) In the key of Ab, what is the pitch for the syllable Mi?.....

(c) In the key of F, what is the pitch for the syllable Fa?.....

(d) In the key of Bb, what is the pitch for the syllable La?.....

If you are teaching at the present time, answer the question below which pertains to your grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

11. If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Grammar Grade teachers only, should answer the following questions:

12. (a) How much greater degree of accuracy can you secure in singing the chromatic scale by emphasizing the diatonic tones?
- (b) Give a complete report of your success in applying the methods for presenting the chromatic scales embodied in Lessons Nos. 66, 67 and 68.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

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A COURSE OF LESSONS IN

PUBLIC SCHOOL MUSIC

BY FRANCES E. CLARK

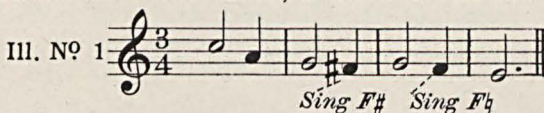
Lesson No 69

Relation between Accidentals and Key Signatures

Comparison Exercises in Chromatic Drills

We learned in Lesson No 60 that a sharp placed before a note indicates that we should substitute another tone which is a half step above that tone, and that a flat placed before a note indicates that we should sing a tone which is a half step below the original one. We have learned these intermediate tones in the scale very thoroughly, and so we can now take up a closer study of the use of sharps and flats.

The effect of an occasional sharp or flat placed before a note in a given measure, extends *only throughout that particular measure*, and concerns only the pitch of the note on the particular line or space of the staff on which it is written. Because the effect of these occasional sharps and flats is only temporary and limited, they are called *accidentals*. This characteristic use of accidentals, in which their effect does not extend into the next measure, is shown in Illustration No 1.



The sharps or flats which are used in the key signature, that is, those placed at the beginning of each line of the composition, cause the substitution of new pitches for the original notes on those lines and spaces on which they occur throughout the entire composition. For example, when one sharp is used as the sign of the key of G (see Lesson No 65), it is placed on the 5th, or F line. This means that the tone of F in that particular piece will be cancelled every time it is employed, and instead the pitch of F sharp will be used throughout. This is true of both the first space and the last line of the staff, as shown in Illustration No 2, and is *observed throughout the composition, unless the sharps are specifically cancelled*.



When there are three sharps in the signature, which is the sign of the key of A, we find that the first sharp comes on the F line, the second in the C space, and the third on the G line. These sharps are grouped on the upper part of the staff, simply

because they look more orderly in this place, but they govern all pitches of these names, as shown in Illustration No. 3.

III. No. 3



The fact that the signature causes the substitution of other tones for the unaltered staff degrees should not give the class the least trouble, since all scale tones are in the same relation to each other. In view of this unchanged relationship of the scale steps, it matters little in actual singing what the key signature is, but it becomes most important to know how to sing chromatic progressions produced by the use of *accidentals*, and how to sing them readily and without error.

It will help very much in mastering the more commonly used accidentals, if we can fortify ourselves by some helpful comparisons between these new tones, and those found in the now familiar major scale. This subject can be presented somewhat as follows:-

Now, children, we are going to see if we cannot find some progressions in our regular scale which are exactly like the new ones with accidentals, which we have been learning to use.

You all know how to sing Do, Ti, Do, do you not? Sing it for me. (*Children sing "Do, Ti, Do," correctly.*) Now this is exactly like Sol, Fi, Sol, which is a very common progression, and which we shall find often in our chromatic exercises. Sing Do, Ti, Do, then Sol, Fi, Sol. (*Children sing as in Ill. No. 4.*)



Now all other notes with sharps when approached from the tone above, as Re, Di, Re, - Mi, Ri, Mi, - La, Si, La, and Ti, Li, Ti, sound just the same as Do, Ti, Do.

Now, children, sing what I am writing on the board, and notice that the same effect is produced by each one of these groups as by the original Do, Ti, Do. (*Teacher writes as in Ill. No. 5.*)



Children, sing for me the syllables Mi, Fa, Mi. (*Children sing correctly.*) Now this series of tones sounds just exactly like Do, Rā, Do, - Re, Me, Re, - Fa, Se, Fa, - Sol, Le, Sol, and La, Te, La. Now you may sing this same progression, using all of these different syllable names.

(*Teacher writes as in Illustration N° 6 and children sing.*)

III. N° 6



There are many other likenesses which will help us to sing these new tone relations correctly. For example, Do, Te, La, is just like Sol, Fa, Mi. (*Teacher writes and children sing as in Ill. N° 7.*)



Mi, Fi, Sol is just like La, Ti, Do. (*Teacher writes and children sing as in Ill. N° 8.*)



Do-Me sounds like La-Do, and Mi, Si, La, is like Sol, Ti, Do. (*Teacher writes and children sing as in Ill. N° 9.*)

III. N° 9



Thus, we find that the simplest and most obvious way of mastering the use of accidentals is, to find for each interval in which one is used, a parallel in the more familiar major scale, and then to drill again and again on the *sound* of that interval in which the ear is trained. Then, we can turn to the training of the eye, as shown in the use of chromatics, and substitute the correct syllable names, and the problem is greatly simplified. Do not allow the pupils to get the idea that these chromatic tones are impossible or even hard to sing, but help them by all means and devices to a clear understanding of the subject. Do not skip the exercises in your book which contain chromatic tones, but by means of the scale ladder, colored lines, syllable names, and the pointer, make clear in every instance just what the interval really is. Study this interval, as suggested, from a parallel passage in the major scale, and you will soon find that it becomes very easy for the children to grasp the principle involved.

The exercises given below can be taught best when the intervals which they contain are prepared by some such specific study as outlined in the Model Lesson. Use exercises which are illustrative of these points immediately after each fresh group of chromatic intervals has been learned, and in this way fix the matter more firmly in mind.

1.

2.

CHICAGO, ILLINOIS

By **FRANCES E. CLARK**

Town.....State.....Percentage.....

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Give again an exact statement of the process which takes place when a sharp or a flat is placed before a note. (See Lesson No. 61.)

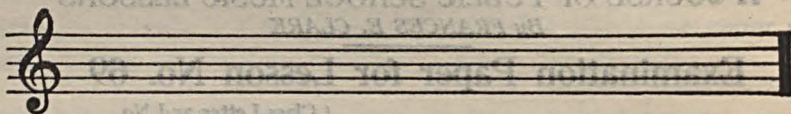
2. When a sharp is placed in the signature, what effect does it have upon notes of the same pitch names?

3. (a) Define an accidental.

- (b) What is the effect of the accidental sharp or flat placed before a note in a given measure?

4. Explain the difference between the effect of the accidental and the effect of the signature on notes of the same pitch names.

5. Give on the staff below an illustration of the difference in effect between an accidental sharp and a sharp contained in the key signature. (Refer to Illustration No. 1.)



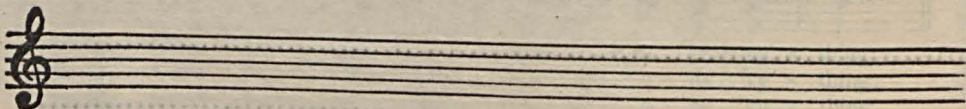
6. Give a reason for the use of the signature group.

7. State clearly why scales in all keys may be sung with equal ease.

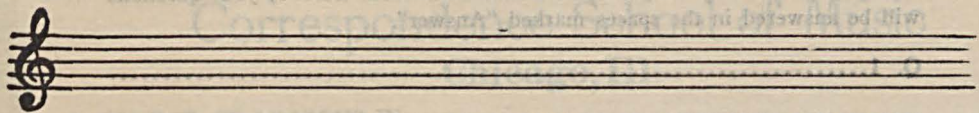
8. Why is it important to know how to sing chromatic progressions with definite certainty of pitch?.....

9. How and why is it helpful to use comparisons in pitch between the new and unfamiliar progressions and those with which the pupils are already acquainted?.....

10. Give on the staff below, as in Illustration No. 5, four groups of chromatic alternations which are equivalent to the series "Do, Ti, Do" in the key of B.



11. Give on the staff below five groups of chromatic alternations which sound like the series Mi, Fa, Mi, in the key of D, as shown in Illustration No. 6.



12. Give a brief resume of the steps necessary to master the singing of chromatic alternations.

.....

.....

.....

13. Have you learned and used the song, "Farewell to the Farm"?.....

If you are teaching at the present time, answer the question below which pertains to your grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

14. If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

.....

.....

.....

Grammar Grade teachers only, should answer the following questions:

15. (a) *State three ideas gained from this lesson, which you have successfully adapted to your class work.*

.....

.....

.....

- (b) *What is the principle underlying the substitution of familiar syllable groups for the unfamiliar chromatically altered progressions?*

.....

.....

.....

- (c) *Are you able to make clear to your class the difference between the effect of sharps or flats in the signature and when employed as accidentals?*

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 70

The Natural, Double Sharp and Double Flat Signs

We learned in Lesson No 69 that all keys are more or less alike to the singer, because the order of tones or scale steps is always uniform throughout all major scales. However, it is necessary to know very thoroughly about key signatures and the effect of their flats and sharps, because sometimes the pitch of a note may be temporarily cancelled by an accidental.

We have learned that if an accidental sharp or flat is used, before a note we find a new tone is substituted, which lies a half step higher or a half step lower than the original tone. There are still three other kinds of accidentals which are used. They are the *natural*, or *cancel*, the *double sharp*, and the *double flat*, and we are going to learn about these signs in this lesson. You can present the subject to the class in somewhat the following manner.

Now, class, we have already learned that when an accidental sharp or flat is used, we substitute a new tone for the note before which the accidental is placed, during the entire measure in which it occurs. In the next measure, this accidental has no longer any influence, and it must be written again if it is to affect the tone in any way.

There is still another kind of accidental which we can use, which has the effect of cancelling a sharp or flat occurring either in the signature, or previously in the same measure. Thus, if we are singing in the key which has the signature of two flats, that is, in the key of B \flat , we find that Fa falls naturally upon the pitch of E \flat , since this flat occurs in the signature. Now, if we wish to sing Fi, or Sharp 4, we must cancel the E \flat in the signature. We do this by means of the "cancel" or "natural" mark which, like other accidentals, whether sharps or flats, is effective only throughout the measure in which it is written. The cancel mark looks something like this (*teacher writes as in Ill. No 1*), and you will notice that it is something like an abbreviated sharp sign.



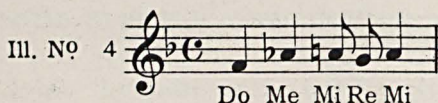
In the illustration I am going to write, the use of the natural sign cancels the pitch of the note that is flatted in the signature, and gives us the original pitch of E, or a tone a half step higher. This is called Sharp 4 of the scale. Therefore, when we are asked to sing Sharp 4 in the key of B \flat , we shall sing E natural. (*Teacher writes as in Ill. N^o 2.*)



If we are singing in the key of G, with one sharp as the signature, and we wish to sing Flat 7, as Do, Te, La, we must cancel the F \sharp , as it occurs in the key signature, by using the natural. This time it cancels a sharp, restores the original pitch a half step lower, and so gives us Flat 7 of this scale. In the key of G major, therefore, Flat 7 would look like this. (*Teacher writes as in Ill. N^o 3.*)



The natural is also used to destroy the effect of the accidental sharp or flat which is used previously in the same measure as the natural. In this measure (*teacher writes as in Ill. N^o 4*), we see that the note A \flat , itself an accidental, is cancelled, and, instead, we sing A \sharp for the rest of the measure, after the use of the natural sign.



I want you to memorize this rule: *When a natural cancels a sharp, either an accidental or a sharp used in the key signature, we sing a new pitch a half step lower; and when the natural cancels a flat, either an accidental or a flat used in the signature, we sing a new tone a half step higher.*

Sometimes it is necessary to sing a tone a half step higher or lower than the sharp or flat indicated in the key signature. This is done by means of the double sharp and the double flat signs. For instance, if we are singing in the key of E, with four sharps in the signature, we may wish to sing Sharp 2, or Ri. If we should place a sharp before the note, it would indicate to us F \sharp , but this in turn would mean nothing, since F \sharp already is indicated by the signature. To really sing Sharp 2, we must sing a tone a half step higher than

the F \sharp already included in the signature. This will be called "F double sharp." The pitch of Ri will, therefore, be the same as G natural, but it will be written in the first space as double F sharp, because the G line is already affected by the sharp in the signature, and is used as Mi of the scale. This double sharp sign looks somewhat like a conventionalized letter X.



In the same key, and for the same reason, if we wish to sing Li or Sharp 6, we would sing C double sharp, which has the same sound as the actual pitch of D.

In similar fashion, if we were singing in the key of A \flat , with the signature of four flats, and we wished to sing Flat 2 or Rah, we should have to put two flats before the note in order to accomplish this, since one flat is already in the signature, and it is necessary to use two flats to give us the pitch for Rah. The double flat sign consists simply of two flats instead of one, and looks like this: (*Teacher writes as in III. No 6.*)

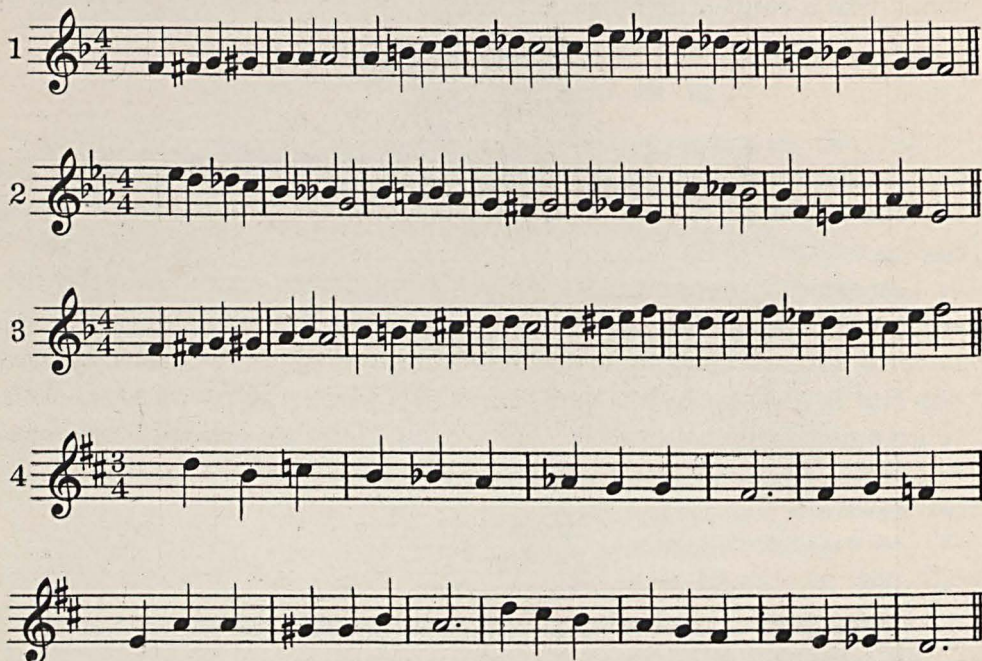


Whenever we see a double sharp, or double flat in our exercises, let us remember to look at the key signature, and compare this accidental with what we already see there. You will find every time, that the note which the accidental influences, is already placed in the signature as either a sharp or flat, and, therefore, the new pitch to be sung must come a half step higher or lower than even this already affected tone.

When we find a natural sign, we must look quickly to see if the pitch has been affected previously in the same measure by an accidental sharp or flat. In part singing, this often appears in some other part, and, therefore, it is necessary to give careful attention to the notation in previous measures. If there has been no accidental in any part, the natural may be considered as affecting the sharp or flat which occurs in the key signature. This we have already discovered in the rule.

Now, who can give me the rule for the use of a cancel, or natural sign? (*Children recite the rule as given on Page 2.*) And who can draw the double sharp sign on the board, and tell us the effect of it? (*Some child answers.*) Who can draw the double flat sign, and explain how it is employed? (*Some child responds.*)

The teacher should continue the lesson by close questioning on the use of the accidentals, the extent of their effect, and a full explanation of the manner of cancelling the pitch of notes. In such exercises as the following, use great care with reference to the accurate pitch of all the notes, whether accidentals or otherwise.



Continue the drill in part singing by the frequent use of rounds. The one given below can be employed to good advantage.

GOOD-NIGHT TO YOU ALL

ROUND FOR THREE PARTS

1
Good - night to you all, And sweet be your sleep! May an-gels a-

2
round you Their vig - ils keep! Good-night! good-night! good-night! good-night!

3

CHICAGO, ILLINOIS

By FRANCES E. CLARK

ame..... { Class Letter and No.
 { Account No.

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. When an accidental is used, is the pitch of the note changed, or is a new tone substituted for the original tone?

2. Name the five accidentals which are used in music notation.

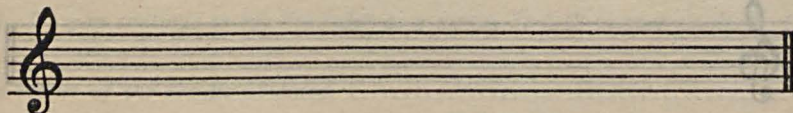
3. Explain fully the effect of each accidental.

1. On the staff below write Sharp G or G₁ in the key of B.

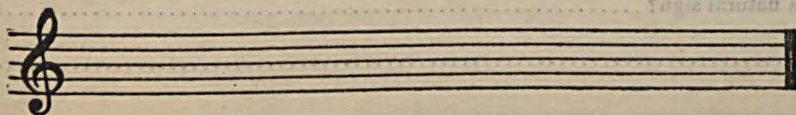
5.

1. What is the rule governing the effect of an accidental within a measure?.....

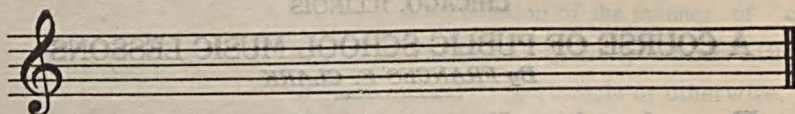
5. On the staff below write Sharp 4, or Fi, in the key of Bb.



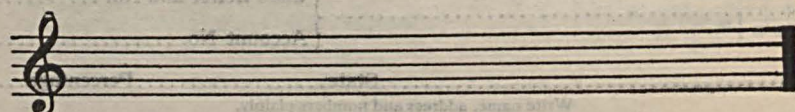
5. On the staff below write Sharp 4, or Fi, in the key of Eb.



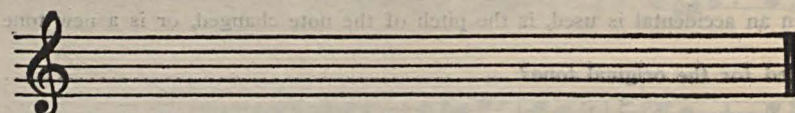
7. On the staff below write Sharp 4, or Fi, in the key of F.



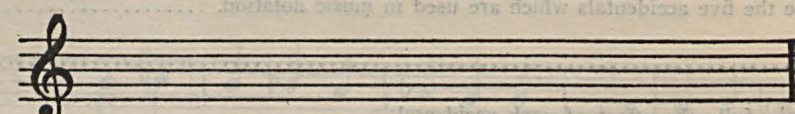
8. On the staff below write Flat 7, or Ti, in the key of G.



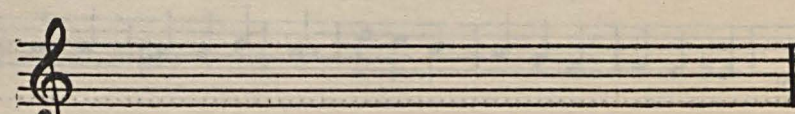
9. On the staff below write Flat 3, or Mi, in the key of E.



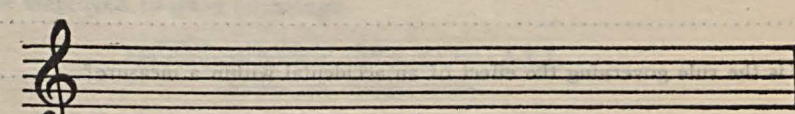
10. On the staff below write Sharp 6, or Li, in the key of E.



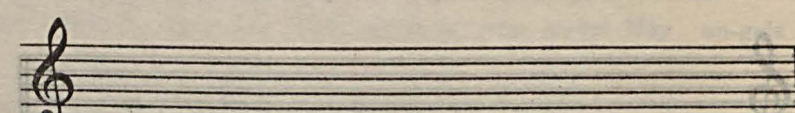
11. On the staff below write Sharp 6, or Li, in the key of B.



12. On the staff below write Flat 2, or Rah, in the key of E flat.



13. On the staff below write Flat 2, or Rah, in the key of A flat.



14. Should the singer refer to the signature or the previous measure to determine the effect of a natural sign?

If you are teaching at the present time, answer the question below which pertains to your grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

15. If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of results obtained.

.....

.....

.....

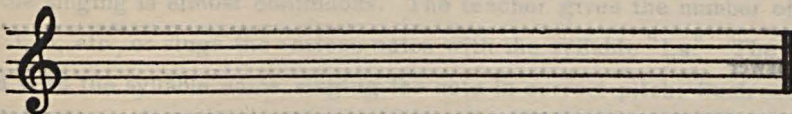
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.....

.....

Grammar Grade teachers only, should answer the following questions:

16. (a) Write on the staff below, one exercise which you have used in teaching chromatics.



- (b) Do you continue to use "rounds" as a means of drill in part singing? If so, give a report of the results obtained.

.....

.....

.....

If you are teaching at the present time, answer the question below which pertains to your grade. In order to secure a percentage, if you are not teaching, it is not necessary to answer the question.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 71

Oral and Written Dictation

We have been having a series of lessons dealing with the difficult subject of chromatics. As in the case of the presentation of the scale and sight reading, this material has been grouped in consecutive lessons, but in practical work it should be spread over a considerable period of time. In the regular daily routine, attention must be given to the consistent development of the subject of chromatics, in the logical order outlined in Lessons Nos. 61 to 70, but too much stress cannot be given to this at any one time, as it would surely weary the pupils. In each recitation, a certain amount of time must be given to reading exercises involving one or more of these problems, but we must not forget at the same time the consistent development of voice culture and ear training beginning in the early lessons. There should be daily, or at least frequent, drills in the oral dictation of scale tones, and once a week there should be written dictation, as suggested below.

The children should now be able to give any interval contained in the scale, including, as well, five tones above the upper Do, for the lower keys, and four or five tones below the lower Do, in the middle pitched keys. In giving oral dictation, the teacher should dictate the notes by number name, giving one at a time, so rapidly that the singing is almost continuous. The teacher gives the number of the note, as 1, 3, 6, etc., or sings the various notes with the syllable "La." The children respond with the syllable name, singing the note in correct pitch. Such exercises as those in Illustration No 1 can be used for this purpose; in these exercises the teacher gives first the pitch of Do, then dictates the number name, and the children instantly respond with the proper tone and the syllable name.

III. No 1 $\left\{ \begin{array}{l} \text{Key of C:} \\ 8-1-3-5-6-2-1. \\ 1-6-4-2-7-8. \\ 8-3-2-7-6-4-3-1. \\ 3-3-6-5-5-8. \end{array} \right.$

$\left\{ \begin{array}{l} \text{Key of F:} \\ 1-6-5-3-4-2-1. \\ 1-5-1-2-7-8-1. \\ 1-3-6-7-6-2-4-3-3-6-4-2-7-5-8. \end{array} \right.$

To vary these exercises, write groups of notes, which contain all possible intervals on the blackboard, using their number names. Sing them in different keys, after first giving the correct pitch of Do from the pitch-pipe. After the number dictation, it is well to sing (with the syllables La or Loo), or play on the piano, little groups of notes involving all possible intervals, allowing the class to respond with the proper syllable names. In case you are not able to sing to the class, you can write out on a slip of paper some short groups, and ask one of the more musical pupils of the class to sing them aloud with the syllable La. At times you can permit the class to respond as a group, and again you can make it individual work. The lesson may be carried on in the class in the following manner:

Now, class, I want you to sing this melody: 8-3-4-2-1. Who can do it? Mary may sing it to us. (*Mary sings the melody as dictated with the syllable names.*) Here is another: 1-4-3-6-5. Who can do it? George, you may sing it. (*George sings the melody with the syllable names.*) Here is another and longer one: 8-3-4-5-7-8. Who can sing that? No one? Listen again. (*Teacher repeats.*) Now who can get it right? Lucille may try. (*Lucille sings inaccurately with the syllable Loo.*) No, not quite right. Who else can do it? Marion? Yes, that is right. Now, take another: 8-6-7-5-4-2-1. Who can sing that one? Katherine, you may sing it. Yes, that is exactly right.

The subject of written dictation follows logically the ear training given in the oral work. All the pupils should be provided with staff-ruled music paper, which is usually furnished in blocks. On this they should draw the clef sign, write the signature for the key of E-flat, or any other key, and write what you sing for them. Sing the melodies as given in Illustration N^o 2 or similar material, with the syllable Loo. It is not necessary at present to concern ourselves with different note values, so the notation will be merely the open note heads. In the first exercises on written dictation, you should strive merely for accurate representation of the notes of the melody, regardless of rhythm.

Key of *E♭*:
 III. No 2 $\left\{ \begin{array}{l} 1-3-2-1. \\ 1-3-4-2-1. \\ 1-2-4-2-1. \\ 1-3-4-6-5. \end{array} \right.$

Key of *D*:
 $\left\{ \begin{array}{l} 5-6-4-5-3. \\ 3-1-2-7-8. \\ 1-3-5-3-1. \\ 3-6-4-2-1-6-5-2-2-5-3-1. \end{array} \right.$

Oral or written dictation of this kind should occupy a few minutes of every lesson. The children must absolutely master the scale tones through this means, if sight reading is to be brought to the proper standard. To test the children's understanding of the work, it is well to use the written dictation lesson often, if only for a few minutes in the lesson period. When given regularly once a week, this work should be graded, and a record kept of the progress of the pupils. Require the key signatures to be properly placed, and the notes correctly written on the staff.

Occasionally, and in the latter part of the study of written dictation, it is well to give a few measures of melody in strongly marked rhythm, in which the notes have various time values. Require the pupil to write accurately the proper note values of the melody. They should be able, by beating time in the proper way, to determine instantly whether the rhythm is two part, three part or four part; whether there are one or four sounds to the count, and whether dotted notes are used or not. They should be able to recognize and write the dotted quarter, and also the rhythm of the dotted eighth note followed by the sixteenth note. Sing, also, a few measures of several familiar songs for this written dictation, and allow the class to determine the rhythm, by beating time in the usual way and then express it on their music paper. Such songs as "America," "Star Spangled Banner," "My Old Kentucky Home," "Dixie," etc., are sufficiently familiar to be excellent material for this purpose.

The song "Gentle May" can be used appropriately toward the end of the school year.

GENTLE MAY

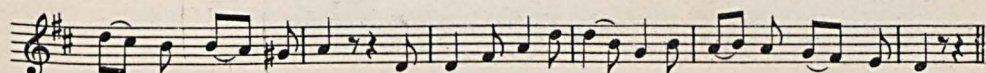
MOZART



Come, gen-tle May, with flow-ers That just be-gin to grow, And bring the brightest
 A song! a song for May-time! Let hap-py voic-es sing, And tell of joy and



hours, That make us love you so. The fair-est month of spring-time, For
 beauty Like birds up-on the wing. O May, so fair and gen-tle, For



you we'll choose a queen, And hold a fair-y par ty Up-on the grass so green.

Teach the songs "Waiting to Grow" and "Lovely May" with due regard to the accuracy of pitch of both parts, and proper attention to the expression marks and rhythm.

WAITING TO GROW

Words by E.

Moderato

By M. C.

1. Lit-tle white snow-drop, just wak-ing up, Vi-o-let, dai-sy and
 2. Think, too, what hosts of queer lit-tle seeds, Soon to make flowers and
 3. Think of the roots all read-y to sprout, Reaching their slender brown

sweet but-ter-cup; moss-es and weeds; fin-gers a-bout, Think of the flow-ers all un-der the snow,
 Un-der the leaf-lets and un-der the snow,
 Un-der the ice and the leaves and the snow,

Wait-ing to grow, wait-ing to grow. Think of the flow-ers all
 Wait-ing to grow, wait-ing to grow. Un-der the leaf-lets and
 Wait-ing to grow, wait-ing to grow, Un-der the ice and the

un-der the snow, Wait-ing, wait-ing to grow.
 un-der the snow, Wait-ing, wait-ing to grow.
 leaves and the snow, Wait-ing, wait-ing to grow.

LOVELY MAY

March time

H. WERNER

1. Come a-way! Love-ly May, love-ly May Decks the world with
 2. Come a-way! Light-ly pass, light-ly pass, Through the nod-ding

blos-soms gay; "Come ye all, come ye all!" Thus the flow-ers call.
 mead-ow grass; Wood-lands bright, wood-lands bright, Wake from win-ter's night.

Spar-kles now the sun-ny dale, Fra-grant is the flow-'ry vale;
 Where the sil-ver brook-let flows, Rip-pling soft-ly as it goes,

Song of bird, song of bird, In the grove is heard
 Will we rest, will we rest, In green moss-y nest.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 What use should be made of the material in Lessons Nos. 61 to 70?.....

2. What are the arguments against too much consecutive drill on the subject of chromatics?

- 3 Discuss the general value of oral and written dictation at this time.....

- 4 What proportion of the work should be devoted to dictation exercises?.....

- 5 What is the correct method for giving oral dictation?.....

- 6 Give three groups of numerals which can be used for oral dictation.....

7 Give a short Model Lesson on one of these groups.....

8 Name three different ways in which it is possible to present the oral dictation lesson.

9 (a) Outline the manner in which the written dictation should be given to the pupils.

(b) Why is the rhythmical element ignored in the early lessons in written dictation?

10 Why is it important to use ruled music paper for written dictation?.....

11 Outline fully the manner in which the rhythmical element in written dictation is to be presented

- 12 State which of the three songs in Lesson No. 71 you have memorized and used, and give a report of your success in presenting them to your class.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 13 If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Grammar Grade teachers only, should answer the following questions:

- 14 (a) To what extent have you used written and oral dictation, and with what success?.....

- (b) After using the methods outlined in this lesson for determining rhythmical values in written dictation, give a full report of the results obtained.....

- (c) State two songs which may be used for rhythm studies in written dictation.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK.

Lesson No 72

How to Keep Up the Interest of the Boys

Special Song Material

The Fifth Grade is a most important time in the school curriculum for holding the attention of the boys of the class. If the music lesson is not skillfully handled, the boys at this age may decide that singing is only fit "for girls," and is quite beneath, and unworthy of, their attention. Two ways have been found by which to overcome this tendency. The first way is by singing many patriotic and seasonable songs of vigorous style, and part songs wherein the boys clearly distinguish themselves singing the lower and more important part. The second way is by having them do such written work, assigned from time to time, as appeals to their sense of reason and logic, and seems, indeed, to be something like a "man's job," because of its difficulty. By stimulating their sense of accomplishment and natural interest in vigorous expression, we can, to a large extent, overcome the tendency to inattention so often characteristic of this grade.

Throughout the part singing in the Fifth Grade, the upper and lower parts in songs and exercises should be changed frequently from one side of the room to the other, as explained in previous lessons. By this means we accomplish complete independence in singing, since with practice it becomes easy for every child to hold accurately the part assigned; but, if particular difficulty is encountered in certain measures, it can easily be remedied by special drill on these measures, in the manner suggested for such work in previous lessons. The only exception to this system

of changing the parts, is when there are older boys in the class whose voices are beginning to break, or change. Such voices should be placed permanently in the lower part, no matter where they sit. In fact, it is well to permit them to change seats often during the singing hour, in order that their voices may always be grouped with the lower part, and thereby gain the advantage of consecutive training. In the meantime, however, do not permit the younger boys and girls to sing the upper or lower part continuously. The voices need exercise throughout their entire range, and require the development of the richness and depth of the lower register, as well as of the clear, high tones of the upper register.

There should also be much unison singing in this grade, so as to smooth out the unequal voices of the boys. Many old familiar songs, such as "My Old Kentucky Home," "Suwanee River," and "Old Black Joe," should be sung in unison at this time; and later, when the harmonized version is taught in the upper grades, the old songs will be doubly familiar and, therefore, the more interesting.

There are many beautiful unison songs in all music books in common use which may be nicely correlated with the work in the nature-study, history and geography classes. These unison songs should also be used as a means of cultivating a greater nicety of speech, and it will repay you well to use extreme care in requiring the vowels to be carefully articulated, and the consonants well and clearly sung.

Certain patriotic songs should be committed to memory and held ready for frequent use. "America" which was completed in the Third Grade, should be sung very often. "The Red, White and Blue" which was committed to memory in the Fourth Grade, should be sung on all patriotic occasions. "The Battle Cry of Freedom" (revised version), with all the verses, should be committed to memory in the Fifth Grade; and other flag songs and patriotic songs should be sung on all patriotic days. Sailor songs, too, and songs of the sea always appeal to boys of this age, and in fact anything that gives expression to vigorous and direct action, or manner of thought.

The following unison songs can be taught with success, and will give much pleasure to the boys of the class if suggestions are made for the appropriate interpretation of the various verses.

OUR HEROES

Andante

METHFESSEL



- mf*
1. We love the he-roes of our land, Whose names shall live in sto - ry; The
 2. Brave hearts who conquer'd tho' they died; Their lives they free - ly gave us; Who
 3. And those for bright-er days who wait, And toil in wise as - sur - ance; Who



wise of heart, the strong of hand, Whose life and death was glo - ry.
'mid the foes that 'round them rose, March'd, fought, and bled, to save us.
win the fight of truth and right, By strength and calm en - dur - ance.

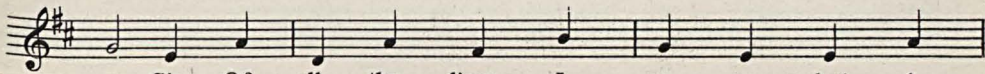
I AM A BRISK AND SPRIGHTLY LAD

Arr. by JOHN HULLAH

Vivace



- mf*
1. I am a brisk and spright-ly lad, But just come home from
 2. But when our coun - try's foes are nigh, Each has - tens to his
 3. Our foes sub - dued, once more on shore We spend our cash with

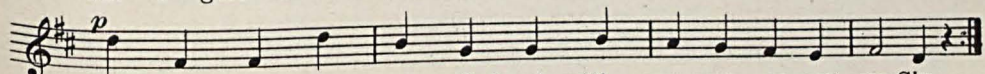


sea, Sir; Of all the lives I ev - er led, A
gun, Sir; We make the boast - ing French - man fly And
glee, Sir; And when all's gone, we drown our care, And

REFRAIN



sail - or's life for me, Sir.
bang the haught - y Don, Sir. } Yeo, yeo, yeo, yeo, yeo, yeo, yeo, yeo,
out a - gain to sea, Sir.



p
Whilst the boat swain pipes all hands, with yeo, yeo, yeo, yeo, yeo, Sir.

Observe in the song, "The Bright Moon is Shining" that we have a broken rhythm, or alternate entrances for the lower part. Notice also that the words differ in the two voices, which gives added interest to the independent singing of the parts.

BRIGHT THE MOON IS SHINING

Andante

1. Bright the moon is shin - ing, Clouds with sil - v'ry lin - ing,
 2. Moon beams on the moun - tain, For - est, field and foun - tain,

1. The sil - v'ry clouds In beau - ty
 2. With her bright wand The moon is

Slow - ly wand'ring by her side, Thro' the night glide.
 Mak - ing hill and val - ley seem Like a fair dream.

slow - ly wand'ring by her side, Far, far they glide.
 mak - ing hill and val - ley seem Wrapped in a dream.

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Sing the song, "My Bark is Bounding to the Gale" with strongly marked, brisk rhythm and particular emphasis on the importance of the lower part.

MY BARK IS BOUNDING TO THE GALE

FELIX MENDELSSOHN (1809-1847)

My bark is bound-ing to the gale, The sea is foam-ing

round her, A - dieu to thee, my na - tive vale, A - dieu to

p dolce
 thee, my na - tive vale, And thee for whom I wan - der, and

sf
 thee for whom I wan-der, and thee for whom I wan - - der.

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CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Discuss the importance of holding the attention and interest of the boys in the singing class

- 2 Describe fully the two methods suggested for accomplishing this.....

- 3 What is the principle underlying your treatment of these children?.....

- 4 Discuss fully the value of changing the assignment of parts frequently.....

- 5 How can mistakes in especially difficult measures be remedied under this system of re-arrangement of parts?

6 What should be the only exception to this system?

7 Discuss fully the treatment to be given the changing voices which may appear in the latter part of the Fifth Grade year.

8 (a) Give a general outline of the kind of songs which are to be used throughout the Fifth Grade.

(b) Mention four songs, apart from those given in the lesson, which can be used successfully in the Fifth Grade.

9 What kind of songs appeal particularly to the boys of the class?

10 Discuss the value of Unison Singing.

- 11 In Part Singing, what element should be particularly brought out in the presentation of the song?.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 12 If you are teaching in the Fifth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you follow this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Grammar Grade teachers only, should answer the following questions:

- 13 (a) Give a report of the success you have in holding the attention of the boys in your class

- (b) Give two devices which you use to hold their interest.....

- (c) Name three kinds of songs which you are using in the song study in your grade.....

- (d) How many patriotic songs is your class able to sing from memory?.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 73

The Care of the Voice

The proper care and development of the voice must always remain the most important feature of our work. No matter what the class may be singing, we must learn to watch at every moment the quality of tone which is used.

The singing tone can be produced only by perfect relaxation of the throat. There must be no tightness or tension whatever in the muscles of the throat or neck. Ask the children to shake the head gently from side to side, to be certain that the muscles of the throat and neck are entirely relaxed. There must be absolute freedom from tension everywhere, and the tone should *float out*, without being forced or strained.

When a child wrinkles his forehead or sings with a frown, you may know that he is tightening the muscles of his throat or is otherwise forcing the tone. Likewise, the boys must not be permitted to shout in their singing, as in their play. Every moment of singing with a forced, or throaty tone make just that much more incorrect tone production to be overcome. Remember that "the ounce of prevention" is worth many times "the pound of cure," in the study of singing, and so we must endeavor at all times to secure absolute freedom of tone production and a light, forward tone quality to prevent any tendency in the wrong direction. It is wrong to say that some children must sing loudly always. As a matter of fact, good tone quality is simply the result of correct training, and this training must take the voice out of the throat, place the tone well forward on the lips, and thus give the child complete control of the quality of tone which he wishes to use.

There are many ways by which we can cultivate this light, floating tone. The drills which are outlined in this lesson are valuable for this purpose, and will serve to suggest to the earnest student many others of similar efficacy. Frequent drills

on the vowel sounds "Oh" and "Oo" will keep the tones well to the front of the mouth. Emphasize the fact that the vowel "O" in all the words in which it occurs, must be properly articulated when sung or spoken, and you thereby take advantage of every opportunity to improve the quality of tone.

Have the pupils sing the scale slowly down and up, with the word "No" on each tone. Let them sing softly, with the lips pursed out almost as for whistling, and have them shake the head gently from side to side, to insure complete freedom from muscular tension. Sing again in the same manner with the syllable "Coo."

There is great difficulty in the Fifth Grade in getting clear enunciation and correct pronunciation of words, both in singing and reading. This is largely because the children do not open their lips and teeth sufficiently to enunciate clearly. A good exercise to overcome this is to sing the scale down and up with the German word "Ja" (pronounced "Yah"); hold the muscles of the face and jaw relaxed, and move the jaw freely for each syllable, letting it drop down as far as possible. This very effectively breaks up the stiffness of the jaw.

Now turn your attention to the proper shaping of the mouth for the vowel sounds. In this connection, review Lessons Nos. 13, 14 and 15, and observe the suggestions therein, studying the illustrations very carefully. Take particular pains to get the proper placing and position of the mouth for the vowel sounds. For long "Ee" draw the lips back in easy smiling position, with the teeth separated just enough to admit the first finger placed flat upon the teeth. Now withdraw the finger tip and then, with the tongue placed directly between the teeth, sing the long "Ee" on the pitch middle C, with an easy, unforced tone. Now sing "Mi, Mi, Mi," on this same tone, and see that every tone is focused squarely between the teeth, but sung softly. Now sing the syllable "Wee" on middle C as lower Do, then skip to high Do, and sing carefully down the successive scale tones. Extend the lips for each "W," and then, drawing them back, focus the vowel sound "Ee" sweetly and clearly, right between the teeth on each tone.

In the next exercise, open the teeth just a little wider, and on the pitch D sing the vowel sound "Ay." This produces a tone just like the vowel sound "Ee," but it is not quite so closely focused. Sing the words "day," "may," "way," "play," and "ray," on this same pitch of D. Then, using each of these words on successive scales, sing the upper Do, and then down the scale softly, with the tone in the front of the mouth, and without any tension or tightness of the throat.

Next, use the vowel sound "Oh." Give the pitch of $E\flat$ and sing it with a long "Oh," the lips pursed out and rounded as in pronouncing the letter. Sing the words "go," "slow," "low," "mow," and "flow," keeping the tone well in front of the mouth and perfectly soft and sweet. Sing the scale from upper $E\flat$ downward with these words. The vowel sound "Oo" is the best of all the vowels for getting the forward tone, and the vowel sound "Oh" is next in value.

Practice the following exercises daily for developing purity and flexibility of tone. Insist upon an easy, relaxed throat and forward tone, and always make the children sing lightly. These drills should precede the regular singing lesson for a period of five minutes, more or less. Do not attempt to cover all of them in each lesson, but let the work be progressive from day to day.

In Exercise No 1, sing with the syllables "Oo," "Coo," and "Loo."

Ex. No 1

Oo _____
Coo _____
Loo _____

In Exercise No 2, use the syllables "Moo" and "Boo."

Ex. No 2

Moo _____
Boo _____

In Exercise No 3, use the syllable "No" on each tone.

Ex. No 3

No _____

In Exercise No 4, sustain the first and second tones and then sing quickly down the scale to the lower Do. Use the syllable "Ro."

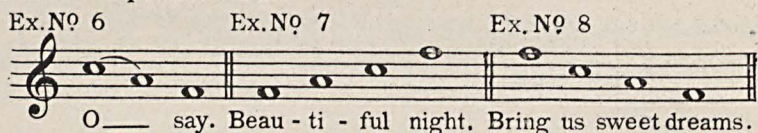
Ex. No 4

Ro _____

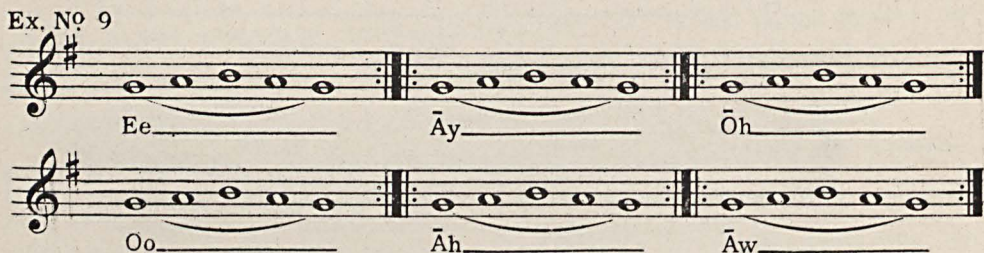
In Exercise N^o 5, use the word "Away." Sustain the tone on the lower and upper Do's, and then *slide* the tone, from upper Do to lower Do, *i. e.* do not sing the separate and distinct tones of the scale, but "draw" the tone down from the upper to the lower tone much as you would draw a curved line with a pencil.



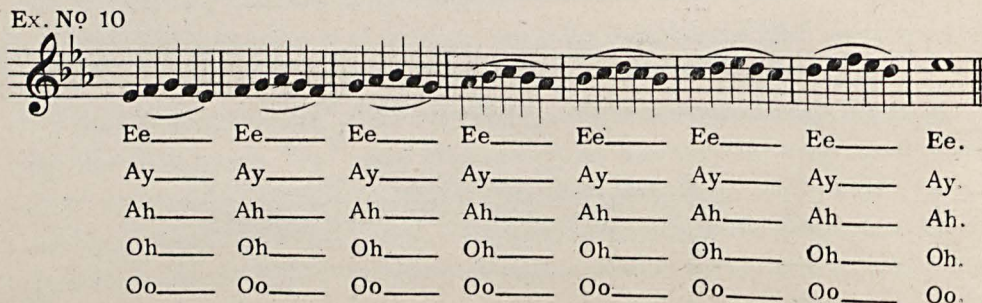
Sing Exercises Nos. 6, 7 and 8 as articulation exercises, insisting upon a complete and thorough enunciation of each vowel sound. Dwell upon each one long enough to secure a perfect result.



Exercise N^o 9 is to be sung with the vowel sounds indicated, each exercise being repeated twice. Sing this exercise rather slowly, and pay great attention to the proper shaping of the mouth for each individual vowel sound.



Exercise N^o 10 is to be sung a little more rapidly than Exercise N^o 9, the same vowel sound being sustained throughout each measure. Repeat this five times, using the vowel sounds "Ee," "Ay," "Ah," "Oh," and "Oo," as indicated.



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 73

Name..... { Class Letter and No.
Account No.
Town..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1 What is the most vital consideration throughout all the music study in the public schools?

2 How does it repay the teacher to be watchful of tone quality at all times?

3. What is the primary condition necessary for the development of the singing tone?

4 By what indications can the teacher tell when the pupil is forcing the tone in singing?

5 What quality in the tone should be criticised?

6 Discuss fully the importance of establishing correct habits of voice production and tone placing.....

7 What is the relation between good tone quality and correct training in the use of the voice?

8 What should be the result of correct voice training?.....

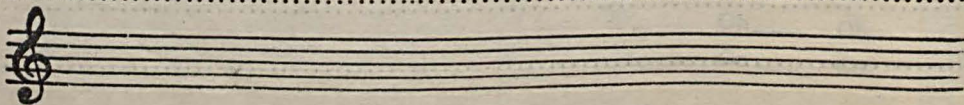
9 Discuss the value of the systematic use of vocal drills.....

10 Give three original exercises covering the following points:

(1) To get complete freedom from muscular tension in the throat and neck.....

(2) To break up stiffness of the jaw.....

(3) To gain easy, free and exact pronunciation of the vowel sounds Ee, Ah and Oo.....



Arranged in the order of importance what are the vowel sounds which exist in the word "teaching"?

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 74

Review Preliminary to Sixth Grade Study

The Sixth Grade teacher is often confronted with a serious problem of adjustment in her class work. In many cities, where music is taught as a regular study in the curriculum and the children enter the Sixth Grade with splendid ability in ear training and sight reading, there will often come into the class children from other schools where singing has not been taught. In some cities there are a large number of parochial and private schools where the singing consists of only a few desultory rote songs, and small attention is paid to quality of tone, ear training or sight reading. The children from these schools often enter the public schools at the Sixth Grade, which causes considerable confusion in all classes, particularly in the music work. In some cases there are whole classes of these children who are totally unprepared in music, and in other cases half the class, or a smaller number are unqualified to proceed with the others.

With such conditions it is impossible to take up the work where the regular Sixth Grade students are, and equally impossible for the music teacher to give many special lessons. It will be absolutely necessary, however, to give some help to the children who have not been properly trained, if they are to participate in any way in the regular music work. They must be taught the scale and its intervals, the staff, and the various key positions which have been studied so far in these lessons. Upon this foundation, they should then be allowed to build up as fast as possible by outside study, with as much help from some of the other better trained pupils and the teacher, as can be conveniently arranged. In time they will gradually come up to the standard of the other pupils, and, at least, not be a hindrance in the class work. The earlier lessons of this course explain fully how each one of these various subjects should be taught in the review class.

Whatever the condition in the class at the beginning of the Sixth Grade year, there should be a thorough review of the principles developed in the Fifth Grade. The problems of key signatures, chromatics and accidentals were presented in that grade; but it is just as necessary to review them in the Sixth Grade, in the light of the future development of these topics. This sort of ready knowledge is what the child needs now, to go into his Sunday School, or his home and be able to represent creditably the music instruction which he has received in the Schools. The review of the key signature, for instance, may be presented in the following manner:

Now, class, I am going to open my music book to a certain page. (*Teacher opens the book at random.*) I find the signature of this song is two flats. The first note of the soprano is in the first space. Who can tell me what the syllable name is? (*Some child says "Sol."*) On the next page my key signature is three sharps. The first note of the alto is on the added line below. On what syllable must I begin to sing? In the next song, the signature is one flat, and the first note of the soprano is in the third space. Someone tell me the name of the syllable for this note. On the next page, I find the signature is four flats, and the first note of the soprano is in the first space. What is the syllable name?

Review in like manner the problem of the meter signature, first outlining briefly the principle facts, to recall them to mind. Then write the meter signature, $\frac{2}{4}$, on the blackboard and continue as follows:

John, you may fill in four measures in $\frac{2}{4}$ time, and write each one differently. (*John writes.*) Yes, that is good. Now, I will write the signature, $\frac{3}{4}$, on the board, and Mary may fill in four measures in $\frac{3}{4}$ time, making them as different as possible. Now over here I will write the signature, $\frac{6}{8}$, and next to it the signature, $\frac{4}{4}$. Sarah may fill in four measures of $\frac{6}{8}$ time, and Henry may write four

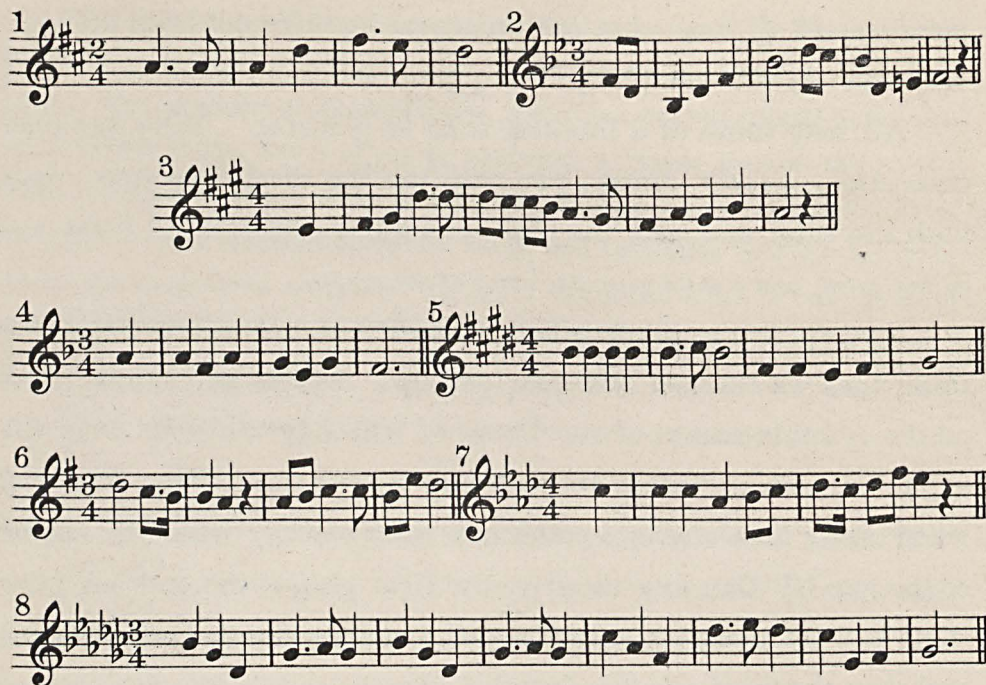
measures of $\frac{4}{4}$ time. Let each measure be different from the others, and see who can do this the quicker and more accurately.

All may think of a familiar song in $\frac{2}{4}$ meter. Who has one? *(Some child responds.)* Harry, you may tap the rhythm on your desk with the ruler and then the class can guess the song. *(John taps as indicated, and a child gives the name of the song.)*

Now we are going to sing one stanza of a familiar song, something that we learned last year perhaps. Let us now try to think of the syllable names of it. Then we will sing the song with the syllables, and afterward we will sing it with La. Who can tell what meter the song is in, and now who can say what the name of the key is? Can anyone write the first phrase in notes on the staff? That is very good. Now who can give me the second phrase, and then the third and the fourth? *(To all questions the children respond correctly.)*

Give frequent and copious reviews of the scale tones. Write on the staff the scale tones in every position, and require the class to name them instantly, after you have given them the key. Now change the key signature, and name the same series of tones again by their new syllable names. Do much melody writing at the board, and require the class to sing these melodies at sight, fluently and without hesitation. Give a great deal of individual work in this brief review study, and try to make every moment count in developing the efficiency of the class and the individual.

The review outlined in this lesson may be continued by such familiar songs as those given in the following exercises. Write these melodies on the blackboard and then ask questions about the key, meter, kinds of notes, etc. Let the children name the familiar airs, and then with the ruler or pencil, tap the rhythm on the desk for them, asking them to tell which song you tap. Sing the melodies for the children with the syllable "Loo," and ask them to sing back the syllable names. Sing again with "Loo" and let the class write the notes on the staff, fixing the proper key signature for each one.



Call particular attention to the clear enunciation of all words in the song, "My Psalm."

MY PSALM

F. E. C.



1. No long-er for-ward or be-hind, I look in hope or fear,
2. I plough no more a des-ert land, To har-vest weed and tare;
3. I break my pil grim staff, I lay A - side the toil - ing oar;
4. All as God wills, who wise - ly heeds To give or to with - hold,
5. And so the shad-ows fall a - part, And so the west winds play;



But grate-ful, take the good I find, God's bless-ing now and here.
 The man - na drop-ping from God's hand, Re-bukes my pain and care.
 The an - gel, sought so far a - way, I wel-come at my door.
 And knoweth more of all my needs, Then all my pray'r's have told.
 And all the win-dows of my heart, I o - pen to the day.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 74

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What are the general conditions to be found in the Sixth Grade?.....

- 2 How should the Sixth Grade teacher meet the conditions which probably exist in her class?

- 3 How much regular work should be given to those pupils who are decidedly deficient in their previous musical training?.....

- 4 How may the additional work be made up?.....

- 5 In case conditions in the Sixth Grade are normal, what review should be given before taking up the regular study for the year?.....

6 Give a short model lesson on the review study of the *naming* of chromatic tones.....

7 Give a short model lesson on the review presentation of the *singing* of chromatics.....

8 Give a short model lesson on the review presentation of the use of accidentals.....

9 Give the names of the melodies, parts of which are found in Exercises Nos. 1 to 8

1.....

2.....

3.....

4.....

5.....

6.....

7.....

8.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 10 If you are teaching in the Sixth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

.....

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Seventh and Eighth Grade teachers only, should answer the following questions:

- 11 (a) What conditions make it necessary for you to review in your class, and what suggestions do you find in this lesson of most value to you?.....

.....

.....

.....

.....

.....

- (b) Which of the subjects previously taught do you find most difficult to present to your class?

.....

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.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

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A COURSE OF LESSONS IN
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Lesson No 75

Vocal Drills

The children of the Sixth Grade are apt to grow a little self-conscious. The first appearance of this tendency is shown in the interference with the natural, free breathing so characteristic of childhood. Up to the present time, we have not found it desirable to call attention to this, or to give breathing exercises, as, by so doing, we are apt to make the child conscious of the way in which he breathes, and thereby cause certain muscular tension. Even at this period, breathing exercises are likely to do more harm than good, by interfering with the natural manner of breathing; therefore it will be sufficient simply to give directions for the proper sitting positions (as suggested below), and tell the child to breathe deeply, not going into the subject any further.

Many boys, at this age, fall into the habit of slouching in their seats. This is sometimes because the seat is too large, or too small, but more often because it is the boys' growing period. The child is often restless, and seems not to know what to do with himself. This is evidenced in carelessness of carriage and manner of sitting at his desk. This slouching position is ruinous to good singing, and hence must be corrected at the outset. Give the children the following directions for sitting at the desk, and see that they always take this position during the singing lesson.

Sit in the middle of the seat; place both feet flat upon the floor, pushing the hips back as far as possible; lean back until the shoulders

rest comfortably against the back of the seat. Now, come forward until the chest touches the desk. Move half way back in the seat, sitting bolt upright, without touching the desk in front or in back. Relax the muscles and sit easily, holding the book nearly perpendicularly, the lower edge resting on the desk. No one can sing well with the book lying flat on the desk, since it necessitates bending the head forward to see the page. This means a doubled-up and cramped throat, and a corresponding hindrance to the free use of the voice.

When the children have all taken this correct position, ask them to breathe deeply through the nostrils, filling the lower part of the lungs. The shoulders should not rise at all, but should remain perfectly quiet, the lower part of the lungs being expanded. Now tell them to inhale through the nose, keeping the lips closed, while you count five; to hold the breath for five counts, and then to exhale silently through the parted lips for five counts. Now have them repeat the exercise, inhaling through five counts, holding the breath for five counts, and then (changing the exercise slightly) tell them to exhale slowly for five counts, with the sound of "sh" as in "hush."

Now, blow the pitch of E flat. Have the children sing down the scale on the syllable "No," with the mouth round shaped, and the vowel clearly articulated. Sing again with "Loo," and then with the syllable "Ya." Sing down the scale with "Mee," placing the vowel sound "Ee" squarely between the teeth, but singing softly. The "Ee" should be sung with the teeth just wide enough apart to permit the first, or index, finger to enter flatwise on the teeth. Sing down the scale with the syllable "Sweet." Again sing down the scale with the syllable "May," for the vowel sound "Ay." See that the teeth are open far enough for the front finger to be inserted sidewise, and the lips drawn back in a smiling position. Repeat both these drills frequently, and take care that the quality of the tone is light and unforced.

Blow the pitch G; have the class take a deep breath, hum this tone and exhale. Then, when the tone is placed well forward on the front teeth, stop the hum, inhale and chant very softly, in one breath, the letters of the alphabet as far as the letter L; that is, enunciate with a singing tone the letters A, B, C, D, etc., on the pitch of G. Repeat the exercise on the pitch of A, chanting the letters of the alphabet as far as the letter P. Sing both of these chants very softly. Next, raise the pitch to B flat, and chant the entire alphabet through, from A to Z, without taking a new breath. The chant must be soft and like musical speech. Tell the children that it "sounds like singing when you talk, or talking when you sing." They will soon get the idea, and you will find a marked improvement in the quality of both their speech and their singing tone.

The following vocal drills are to be used for a short period each day during the work of the Sixth Grade. In this way, we preserve the tone quality of the voice, and bridge over the break in the voices of the boys, which begins to appear at this period. Review Lesson No 73, observing all the suggestions contained therein, both in the manner of presenting these drills and in the quality of tone to be obtained. Have each word and each vowel-sound carefully and clearly enunciated, and try to get a musical, soft, and floating quality of tone.

The image displays four staves of musical notation for vocal drills. Each staff includes a treble clef, a key signature, and a series of notes with lyrics underneath. The first staff is in G major (one sharp) and features a melodic line with lyrics: "Ee", "Ay", "Oh", "Oo" (all on a single note), followed by "Beauti-ful star of the night. Nō", and "Hos-an-na." (on a higher note). The second staff is in G major and shows "Hel-lō A-men", "Ech-ō", "Ech-ō", and "Hōō hōō hōō." (all on a single note). The third staff is in G major and shows "Ee", "Ee", "Ay", and "Ay" (all on a single note). The fourth staff is in G major and shows "Oh", "Oh", "Ah", and "Ah" (all on a single note). The notation includes various note values and rests, with some notes beamed together.

Ee _____ Beauti-ful star of the night. Nō _____ Hos-an-na.
 Ay _____
 Oh _____
 Oo _____

Hel-lō A-men Ech-ō Ech-ō Hōō hōō hōō.

Ee _____ Ee _____ Ay _____ Ay _____

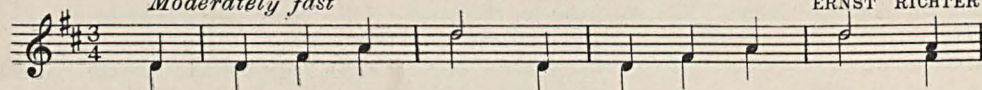
Oh _____ Oh _____ Ah _____ Ah _____

The following songs, written for unison and part singing, should be presented with careful attention to the principles outlined in the previous lessons. In the song "Sunrise," the sign "*D. C. to* ♪" means to repeat "from the beginning (the Italian words *Da Capo*) to the measure marked ♪" at the end of the second line.

MAY SONG

Moderately fast

ERNST RICHTER



1. All hail to the May, With blos-soms so gay! The
2. En - joy the sweet May! The birds seem to say, The
3. The woods are so fair, And fresh is the air; The



birds, swift - ly wing - ing, Are joy - ful - ly sing - ing, All
sea - son of sprout - ing, Of danc - ing and shout - ing! En -
lambs on the heath - er Are skip - ping to - geth - er, Come



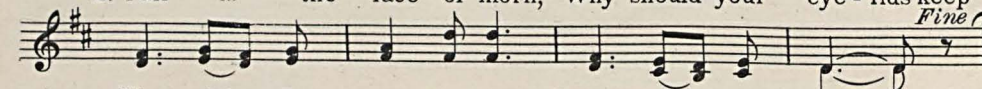
hail to the May, With blos - soms so gay!
joy the sweet May, The sea - son so gay!
join the gay throng With danc - ing and song!

SUNRISE

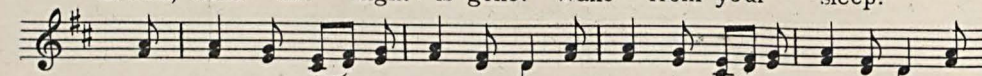
MOZART



1. See, where the ris - ing sun In splen - dor decks the skies,
2. Fair is the face of morn; Why should your eye - lids keep



His dai - ly course be - gun; Haste, and a - rise.
Closed, when the night is gone? Wake from your sleep!



Oh, come with me, where vi - olets bloom, And fill the air with sweet perfume, And
Oh, who would slum - ber in his bed When darkness from his couch has fled; And



where, like dia - monds to the sight, Dew - drops spar - kle bright.
when the lark is soar - ing high, War - bling songs of joy?

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 75

Name..... { Class Letter and No.
 { Account No.

[illegible]

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Discuss fully why it is inadvisable, at this time, to give special attention to breathing exercises.

2. Why are breathing exercises at this point apt to do more harm than good?.....

- 3 Give some of the reasons why children are often restless and careless in their way of sitting at the desk.

- Give full directions for the correct position when sitting at the desk.....

- Why should the singing book be held in a perpendicular position?

6 What is the correct manner of breathing?

7 Give two directions for breathing, to be given at this time.

8 Give two reasons for the value of exercises employing the syllable "Ya."

9 Discuss fully the value of the chanting exercises.

10 Give on the staves below six vocal drills, either original or those which are found in the lesson, which you have tested and found to be of value.



11 Give the meaning of the sign "D. C. to ♪."

12 Which of the two songs in the lesson have you memorized and used in class?

- 13 After using the exercises in Lesson No. 73, give a full report of the improvement in tone quality which you find in the class singing.
- 14 Give a report of your progress in the lessons you have received to date, and state two or more ways in which the lessons have been of special benefit to you.

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 15 If you are teaching in the Sixth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Seventh and Eighth Grade teachers only, should answer the following questions:

- 16 (a) After using the directions for correct position given in this lesson, do you find that the children still slouch in their seats? If so, how do you correct them?
- (b) Have you used chants in your vocal drills?
- (c) After using the drills in this lesson, give a report of the results obtained in improvement of tone production.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.

Answer

Q. 2.

Answer

Q. 3.

Answer

Q. 4.

Answer

Q. 5.

Answer

